



SALE NUMBER 2020
ON PUBLIC EXHIBITION FROM FRIDAY, JANUARY FIRST

THE
H. KEVORKIAN COLLECTION

[PART TWO]

ASSEMBLED DURING MANY YEARS
OF TRAVEL & EXCAVATION

TO BE SOLD BY ORDER OF MR. KEVORKIAN
AT UNRESERVED PUBLIC SALE

FRIDAY, SATURDAY AFTERNOONS, JANUARY EIGHTH, NINTH
AT TWO-THIRTY

THE ANDERSON GALLERIES
[MITCHELL KENNERLEY, PRESIDENT]
489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK

1926

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H. KEVORKIAN COLLECTION

[PART TWO]

ASSEMBLED DURING MANY YEARS
OF TRAVEL & EXCAVATION

RARE OLD ORIENTAL RUGS & FABRICS
INCLUDING COLLECTOR'S EXAMPLES FROM HISTORICAL
SANCTUARIES & PALACES

COPTIC TAPESTRY PIECES
RELIGIOUS SCULPTURE OF EUROPE
OF THE MIDDLE AGES & GOTHIC PERIOD
GREEK & ROMAN MARBLES
ETC., ETC.

COLLECTED BY

H. KEVORKIAN

EXPERT & TRAVELER

PARIS, LONDON &

40 WEST FIFTY-SEVENTH STREET, NEW YORK

TO BE SOLD BY ORDER OF MR. KEVORKIAN

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THE ANDERSON GALLERIES, INC.

489 PARK AVENUE AT FIFTY-NINTH STREET, NEW YORK

TELEPHONE REGENT 0250

CATALOGUES ON REQUEST

SALES CONDUCTED BY MR. F. A. CHAPMAN AND MR. A. N. BADE

INTRODUCTORY NOTE

The Anderson Galleries present the second and more important part of the collection, the first part of which was dispersed recently by public sale.

The assembly here shown is perhaps unique in its scope as it is rarely, if ever, the salesroom presents a variety of objects of Museum standard as in this collection.

In surveying this collection which comprises objects of a variety of epochs and countries, one cannot help noticing as an outstanding aspect the influence that the art and tradition of one country exerted upon the art of another and how greatly the religious and political events of history were factors in directing the artistic tendencies of the people who produced them.

The interesting series of Coptic weavings here shown reflect in their design and color scheme not only earlier tradition of the land where they were made but also influence of contemporaneous Roman art (Nos. 94 and 97), and art of Persia under the Sassanian dynasty. An important panel (No. 98), would have been assigned to Sassanian origin had it not been for its decoration showing figures of "lambs bearing Cross," symbol of sacrifice and innocence of Christianity. In the words of an eminent critic the "lambs" of Christianity here cannot quite conceal that in a former existence they were "lions" of pagan Persia.

An interesting ecclesiastical embroidery from the John Singer Sargent collection (No. 103), illustrates clearly the survival of antique Byzantine tradition in the austere representation of saints depicted.

We observe the same subtle influence at work in the comprehensive group of classic marbles. The head of a young athlete (No. 260), an inimitable creation of the golden age, has all the nervous refinement and subtlety. The torso of Aphrodite (No. 261), a masterpiece of feminine grace and beauty, although of slightly later period, nevertheless is an original of the first rank. It has surface qualities rarely to be found in marbles of the antique world.

The youthful head (No. 258), representing probably Dionysos, is somewhat injured but is a fine sculpture of the same period. The sculpture of the Grecko-Roman school, important as some of them certainly are, must be classified nevertheless as an art "De Luxe", made to order. The preoccupation ever present in the mind of the Greek artist of this period, a subject of Rome, to produce a work acceptable to his Roman patron is the cause of the lack of creative imagination in most of the products of the Roman period. On the other hand this same cause gave rise to a naturalistic school of excellence when the art of portrait making and modelling of

sculptures of great decorative value flourished (Nos. 249, 250 and 251). In the collection are excellent examples of this school. The gay Bacchanalian figure (No. 259), is perhaps one of the finest among the best known of the decorative marbles of the type referred to. It must have formed the principal decoration of the garden of a Roman nobleman. The polychrome terra cotta portrait of a young woman (No. 257), in an exceptional state of preservation, is enchanting beyond description. It presents a work of art in which the restrained dignity is kept alive despite elaboration of technique.

The marble capitals unmistakably show awakening of a new consciousness under the incentive of Christian faith and the struggle of the artist for freedom. (No. 108), a finely wrought capital is an excellent example to illustrate this point. A very powerful and highly interesting example is (No. 109), where the absence of the classic and the predominance of the bold Byzanto-Arabian motif is apparent.

An important group of sculptures of middle ages and Gothic periods in stone, marble and polychrome wood represent the most diverse phases of the religious art which found expression according to the temperaments of the people who produced them. France and Germany are known to have been the cradle of this expression. Yet the contrast of the two arts is quite visible, even striking, while the former shows certain flowing rhythm even in the rigidity of form of the early examples. The latter calls for energetic strokes. (Nos. 246 and 247), represent magnificent examples of the mediaeval French art. Several examples of the German school of the 15th century are included of which the figures of St. Peter and St. Paul (Nos. 236 and 237), and a limestone statue (No. 240), of Virgin and Child are characteristic specimens.

There is a most interesting Venetian marble Lion of St. Mark (No. 244), from the Giovannis Niccolini collection which reflects the influence of Persian tradition most distinctly. A head of an angel (No. 245), of polychrome wood from the collection of Alphonse Kann, Paris, is a charming rare specimen of the period of transition from Gothic to renaissance and is French work of the 15th century. A fine specimen of Italian primitive art of the Sienese school is the polychrome statue of Virgin and Child (No. 241), from the collection of R. Bellini, Florence. It is modelled with sensitive feeling in simple rhythmic flows and with sonorous polychromy which is characteristic to the school it belongs.

Persian decorated Faience from the earliest periods covering practically the history of the potters and decorators art in Persia is represented with a comprehensive series of objects, the assembly being the result of many years work in collecting and excavating. An important and interesting piece (No. 267), illustrating the great influence that the Mongolian invasion of Persia left upon the art of this country is a Libation bowl, "A Mongolian prince being entertained by a musician." It shows

the potters art in its perfection and affords a glimpse into the pictorial art prevalent in the period when it was made.

Glazed earthenware urns (Nos. 282, 284 and 285), magnificent representative examples of the potters art of pre-Mohammedan Persia, grandiose in style and technique, belong to the line of grand traditional art of Asia. They reflect the influence of Sumarian and Babylonian civilizations.

Remarkable and poetic in the present collection are the enamelled tile panels and the pair of doors decorated with miniature paintings from the Palaces of Safavi (Sufi), Shahs of Persia, (Nos. 286 to 291), reflecting fully the atmosphere of poetry and romance which these ardent adherents of fatalism breathed. No words can better express the source of inspiration that has given birth to such an art than the famous words of the great exponent of this beautiful cult, Hafiz, "Drink deep of earthly love so that thy lips may learn the wine of holier love to sip."

The rare examples of oriental fabric consist of small but sumptuous and almost unique pieces which make it difficult to point out one or two of outstanding interest.

Of the tapestry, a very interesting and unusual piece is a Flemish tapestry (No. 300), of early 16th century where again the influence of the East is apparent in the composition of two lions attacking a horse in the forest. The background, in fine tones of blue and green, is also oriental in feeling.

A feature of the present collection is a series of fine old oriental rugs which must be divided into two classes according to the type and the period they represent. There are in the collection a number of fine rugs of vast diversity of fabric and pattern and from different Eastern countries which are made by a member or members of families for a specific household purpose, such as dowry, etc. Such rugs are inimitable in originality of their pattern and the material and dye employed for their production and must not be confused with the commercial products of recent years.

The class which is of great rarity and which is sought after, namely the 16th and 17th century rugs and carpets destined to adorn princely palaces, royal verandas, cathedrals and mosques, are the examples which are represented in this collection in an unusual variety of numbers, including pieces of very first importance, in excellent state of preservation. Several pieces represent types which are not known to exist in this country, namely Royal Camp rug and Indo-Persian Kalamakari palace rug, (Nos. 314 and 315), rare palace prayer rug (No. 317), from the Tolentino collection, silk Mihrab rug (No. 318), from the W. Salomon collection, North Persian medallion carpet (No. 320), from the Count Stroganoff collection.

The two so-called Kuba carpets (Nos. 312 and 319), are of the early and original types of this family which have been produced in later periods with diminishing strength of pattern and texture.

The Hispano-Arab mosque Masjid rug and the mosque carpet (313 and 321), represent early examples of this noble and fascinating class in complete form.

The important and rare garden rug from Northwestern Persia (No. 316), a delightful example, manifests poetical conception of the Persian rug weaver. It depicts a flower garden of Persia in glowing colors, a favorite theme of Persian poet and artist alike.

H. KEVORKIAN

ORDER OF SALE

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FIRST SESSION

NUMBERS 1-202

PERSIAN POTTERY 17TH-18TH CENTURY

NUMBERS 1-25

- 10 - 1 **TWO POTTERY PLATES** KASHAN PERSIA, 17TH-18TH CENTURY
Cream with underglaze decoration in blue and black. One with
floral medallion, the other with sketchy landscape decoration. (2)
Diameter, 6¾ and 7½ inches
- 12 ✓ 2 **TWO POTTERY PLATES** PERSIA, 17TH-18TH CENTURY
In Chinese style, one with palace garden, the other with Pavilion on
mountain side. (2) *Diameter, 10 and 9¾ inches*
- 12 ✓ 3 **POTTERY PLATE** PERSIA, 18TH CENTURY
Green glaze with underglaze decoration in blue and black of delight-
ful landscape, reminiscent of the Chinese. *Diameter, 9 inches*
- 10 - 4 **BLUE AND WHITE POTTERY PLATE** PERSIA, 18TH CENTURY
All-over decoration of floral lozenges, sprays and medallions. Deep
purplish cobalt blue. *Diameter, 9¼ inches*
- 10 - 5 **KASHAN POTTERY PLATE** PERSIA, 17TH-18TH CENTURY
Cream glaze, with underglaze decoration in cobalt-blue and black of
simplified leaf motifs. *Diameter, 9¼ inches*
- 12 ✓ 6 **TWO POTTERY PLATES** KASHAN PERSIA, 17TH-18TH CENTURY
One blue and white, with central flower spray and floral border.
The other with palmetto frieze in cobalt-blue and black and white.
Diameter, 7¾ inches
- 7 ✓ 7 **PERSIAN POTTERY VASE** 18TH CENTURY
Tall shape, with painted decoration of horseman, flowers and trees
on dark green background. *Height, 11 inches*

10- 8 **BLUE AND WHITE POTTERY DISH** PERSIA, 18TH CENTURY
Floral decoration in Chinese style. *Diameter, 10 inches*

10- 9 **BLUE, BLACK AND WHITE POTTERY BOWL** KASHAN, 17TH CENTURY
Two fish on background of floral sprays of fluent design. Good
potting. *Diameter, 9 inches*

20- 10 **BLUE AND WHITE POTTERY DISH** PERSIA, 19TH CENTURY
Talik inscription in centre; medallion and meander border. Outside
border of Chinese Ming Plate. Makers' signature and date, 1279
A. H. *Diameter, 15½ inches*

12✓ 11 **KASHAN POTTERY DISH** PERSIA, 17TH-18TH CENTURY
Light turquoise-blue, with black underglaze decoration of large
lozenge motifs, enclosing circles. *Diameter, 8¾ inches*

22✓ 12 **TURQUOISE POTTERY BOWL** KASHAN PERSIA, 17TH-18TH CENTURY
Finely toned glaze. Decorated in black; bottom medallion a woman's
head. The outside and the inside both with the frieze of oval
lozenges. *Diameter, 9½ inches*

10- 13 **TWO POTTERY PLATES** KASHAN PERSIA, 17TH-18TH CENTURY
One with central medallion showing female head, surrounded by
frieze of conventionalized shrubs. The other with central floral
spray. Both decorated in cobalt-blue and black. (2)
Diameter, 7½ and 7¾ inches

10- 14 **TWO POTTERY PLATES** PERSIA, 18TH CENTURY
One with charming decoration of birds on flower sprays in deep
purplish-blue on white. The other with flower stalks radiating from
central medallion. (2) *Diameter, 6½ and 7¾ inches*

32✓ 15 **TWO LARGE POTTERY DISHES** CAUCASUS, 18TH CENTURY
Striking conventionalized floral designs in harmonization of yellow,
green and terra cotta. (2) *Diameter, 13 and 13½ inches*

30- 16 **TWO LARGE POTTERY DISHES** CAUCASUS, 18TH CENTURY
Decoration of conventionalized floral motifs in terra cotta, yellow
and blue. Scalloped edge. (2) *Diameter, 12¾ and 13¾ inches*

- 50- 17 **POTTERY VASE** PERSIA, 17TH-18TH CENTURY
 Boldly executed decoration of two peacocks among flowers in cobalt blue on tan. *Height, 11 inches*
- 22 18 **KASHAN POTTERY JAR** PERSIA, 17TH-18TH CENTURY
 Cream glaze with greenish tinge. Underglaze decoration in black of two friezes of impressionistic leaf motifs. *Height, 8 inches*
- 40- 19 **POTTERY JAR** PERSIA, 17TH-18TH CENTURY
 Kashan Ware. Delicate green, with underglaze decoration in black of graceful floral scrolls. *Height, 9 inches*
- 22 20 **POTTERY PLATE** PERSIA, 18TH CENTURY
 Kashan Ware. Dark turquoise-blue with all-over floral decoration in black under-glaze. *Diameter, 10 inches*
- 27 21 **TWO LARGE POTTERY DISHES** CAUCASUS, 18TH CENTURY
 One with realistic flower decoration, the other with conventionalized design. Harmonization of yellow, green, terra cotta and white. (2) *Diameter, 13 and 12½ inches*



[24]

[25]

[22]

- 60- 22 **POTTERY VASE** NORTHERN PERSIA, 17TH-18TH CENTURY
 Cobalt blue and black on ivory white. Body encircled by a frieze of delicately executed flower shrubs in compartments, the shoulder with scroll design. *Height, 9 inches*

[SEE ILLUSTRATION]

- 23 **KASHAN POTTERY JAR** PERSIA, 17TH CENTURY
Pleasing harmony of turquoise-blue and black, with fish decoration.
Size, 12 inches

- 24 **POTTERY VASE** NORTHERN PERSIA, 17TH-18TH CENTURY
A series of overlapping cartouches with floral rosettes in deep cobalt blue on the ivory white ground.
Height, 9 inches

[SEE ILLUSTRATION]

- 25 **POTTERY JAR** NORTHERN PERSIA, 17TH-18TH CENTURY
Amusing piece, with charming bird and floral decoration in sketchy style in cobalt blue on light tan.
Height, 10 inches

[SEE ILLUSTRATION]

NEAR EASTERN TEXTILES

NUMBERS 26-40

- 26 **SCUTARI VELVET DIVAN CUSHION** TURKEY, 16TH CENTURY
Pattern in red and green velvet and silver thread on buff background. Arrangement of tulip flowers and carnations around a central open rose.
Length, 39 inches; width, 23 inches

- 27 **VELVET STRIP** ITALY, 16TH CENTURY
Fine Renaissance border of acanthus scroll work in green velvet outlined in white on a background of red satin. Fine and strong colors.
Length, 50½ inches; width, 10½ inches

- 28 **CHASUBLE** FRENCH, 18TH CENTURY
Spanish type, made of delicate Louis XVI brocade, striped background with tendrils and small flowers.
Length, 39 inches

- 29 **CHURCH EMBROIDERY** ITALY, DATED 1853
Long strip of crimson velvet with heavy gold embroidery, floral pattern and inscription.
Length, 106 inches; width, 6 inches

- 30 **BROCADE SPREAD** PERSIA, 18TH CENTURY
Field of old rose brocaded in silver and gold thread showing continuing floral design. Broad border purple ground brocaded in silver thread of peonies and leaves on stem.
Size, 5 feet 6 inches x 3 feet 5 inches

31 **RARE SICILIAN WEAVE** 15TH CENTURY

30- An interesting pattern of birds in opposite representation, showing the strong influence of Byzantine and Sassanian textile patterns. The birds stand on either side of the drooping branches of a conventionalized tree. Light blue and tan with touches of gold thread.

Size, 4 feet 3 inches x 1 foot 7 inches

32 **LARGE BROCADE HANGING** CAUCASUS, 17TH CENTURY

35- Composed of various brocades with palmetto and flower patterns in mellow reds and blues, forming an interesting ensemble.

Size, 7 feet 3 inches x 4 feet

33 **LARGE BROCADE HANGING** CAUCASUS, 17TH-18TH CENTURY

30- Composed of pieces of blue and red brocade, with delicate all-over palmetto pattern in yellow and black. *Size, 8 feet x 3 feet 11 inches*

34 **CAUCASIAN BROCADE HANGING** 17TH CENTURY

30- The centre panel of a delicate floral brocade on tan ground; border panels of various contrasting brocades, the side stripes with rich silver brocading. *Size, 4 feet x 4 feet 4 inches*

35 **GOLD BROCADE** ISPAHAN, PERSIA, 17TH CENTURY

25- A handsome piece from the royal manufacture of Shah Abbas. Charming all-over flower shrub design in pastel tones on the gold ground. Lined with Kalemkari print. This weave is a fine example of the exquisite textiles of 17th century Ispahan.

Size, 3 feet 11 inches x 2 feet 5 inches

36 **INDO-PERSIAN SILK HANGING** 18TH CENTURY

45- Crimson silk with delicate all-over flower shrub pattern in green and yellow. Wide border at either end with a row of flowering shrubs. Delightful color and design. *Size, 14 feet 8 inches x 3 feet 6 inches*

37 **LADIES' BODICE**

17- Background of soft delicately woven gold brocade with interesting clusters of flowers embroidered in red, blue and green thread enclosed in semi-circles of green thread. Crimson cloth lining with all-over floral designs.

38 **PERSIAN LADIES' JACKET**

20- This simple and beautifully woven jacket of gold brocade is wrought by the all-over pattern of flowers, buds and leaf motives embroidered in pale salmon, green and faded blue thread. The lining in white linen with floral design.

39 **PERSIAN LADIES' JACKET**

27⁵⁰
Intense marine blue satin material with narrow light blue border. All over pattern of tulip leaf motives in gold thread with tiny flower petals embroidered on the leaves, in green, pale blue and crimson colored thread. Lining of dark green with floral design. The harmony of color and the simplicity of the pattern make this garment very fine.

40 **LADIES' SILK BROCADED JACKET**

22⁵⁰
Beautiful brocade jacket of white silk with red border. All-over pattern of flowers in silver and gold thread. Lining of white cloth with pattern of flowers, leaves and buds in blue and red.

MISCELLANEOUS PERSIAN OBJECTS OF ART

INDIAN AND BENIN BRONZE FIGURES

NUMBERS 41-61

41 **EMBROIDERED VELVET BOX** PERSIA, 16TH-17TH CENTURY

17⁵⁰
Rich decoration in gold and silver thread and details in color. All-over design of birds among flower shrubs, the flowers accented in orange, pale green and light blue. Gray velvet background.

Size, 10¾ x 8 inches

42 **EMBROIDERED BOX** PERSIA, 16TH-17TH CENTURY

20⁻
Rich embroidery in gold and silver thread on gray velvet. All-over design of birds among flower shrubs, the flowers accented by silk embroidery in colors. Cotton print lining.

Size, 11 x 7 inches

43 **MILLEFIORI LACQUER BOX** PERSIA, 17TH-18TH CENTURY

70⁻
Rich all-over decoration of large naturalistic flower blossoms—roses, peonies, iris, etc. The cover with two birds on a bough; Neshki inscriptions around the rim of the cover. Interesting specimen.

Size, 12 x 7½ inches

44 **MOTHER OF PEARL AND LACQUER COFFER**

JAPAN, 16TH CENTURY

40⁻
All-over inlay of mother of pearl in diamond shaped insets forming a diaper pattern. Handsome gilt bronze hinges and lock. Excellent workmanship.

Size, 11 x 19½ inches

45 **LARGE CERTOSINA BOX** PERSIA, 18TH CENTURY

25-

The certosina technique or incrustation with ivory, wood, copper, pewter and other materials, is known in Persia under the name of Kahtem-kari and is, and was, mainly practised in Shiraz. The boxes in this technique are largely made as wedding gifts. The top of the box with all-over lozenge pattern of delicate inlay work, framed by fillets of bone and ivory. Border of elongated cartouches. The sides similarly decorated.

Size, 16 x 12 inches

46 **BOX IN CERTOSINA TECHNIQUE** PERSIA, 18TH CENTURY

42¹²

An interesting and beautifully wrought example of this interesting technique, with borders and cartouches bearing Nashki inscriptions, outlined by fillets of bone. The top of the box with the composition of a book cover. The whole on a background of delicate diaper pattern in certosina inlay.

Size, 15 x 10½ inches

47 **OIL PAINTING** PERSIA, 18TH CENTURY

30-

The head of an Oriental belle, her face round like the moon, her eyes like those of the gazelle, her eyebrows like the two arches of the bow that wounds mortally. Framed.

Size, 12 x 5½ inches

48 **LARGE PAINTING** INDIA, RAJPUT SCHOOL, 18TH CENTURY

15-

A very lively and vivid representation of a prince and his retainers hunting wild boar. The prince, upon a richly caparisoned white horse is the central figure of interest. The retainers appear upon fiercely galloping and rearing horses, while numerous wild boars are attacked by the dogs or held at bay by the hunters.

Height, 30½ inches; width, 52 inches

49 **BRASS SACRIFICIAL LAMP**

40-

SOUTHERN INDIA, 17TH-18TH CENTURY

Pitcher with handle and lamp spout; body gadrooned with diverse floral friezes. The elaborate rope handle with divinity seated under seven snake canopy and a plastic figure. Above the spout, Ganesha under an elaborate canopy with lion on either side.

Height, 12½ inches

50 **SACRIFICIAL BRONZE LAMP**

25-

SOUTHERN INDIA, 17TH-18TH CENTURY

Round pitcher with handle and lamp spout. The handle with a divinity seated under a seven snake head canopy and a plastic figure of Hanuman. The spout with Ganesha under a canopy of foliage with a peacock on either side. Interesting specimen.

Height, 11½ inches

- 115- 51 **BRONZE STATUETTE** THIBET, 18TH CENTURY
A four-armed divinity in the attitude of prayer on a lotus throne.
Elaborate halo. *Height, 10 $\frac{3}{4}$ inches*
- 75- 52 **BRASS FIGURE OF KALI** INDIA, 17TH-18TH CENTURY
The goddess of destruction, standing, holding diverse emblems in
her eight arms. A lion standing next to her. Square base.
Height, 13 inches
- 45- 53 **BRONZE STATUETTE** NEPAL, 17TH-18 CENTURY
A Bodisattva seated, the right arm resting on the lifted right knee.
Very graceful pose. *Height, 6 inches*
- 22⁵⁰- 54 **GILT BRONZE STATUETTE** NEPAL OR THIBET, 16TH-17TH CENTURY
A Bodisattva seated on a lotus throne. Ornate tiara and shoulder
ornaments. Very fine modeling. *Height, 3 $\frac{3}{4}$ inches*
- 15- 55 **BRASS FIGURE** INDIA, 17TH-18TH CENTURY
A woman attendant with staff; guardian of a door. *Height, 9 inches*
- 20- 56 **BRONZE STATUETTE** INDIA, 15TH-16TH CENTURY
Siva dancing the cosmic dance, and playing the flute. Simple
primitive modeling. Square base. *Height, 5 inches*
- 37⁵⁰- 57 **BRONZE GROUP** INDIA, 15TH-16TH CENTURY
A Garuda, winged genius with bird head carrying Vishnu on his
shoulders. Female attendants on either side. Elaborate base and
canopy. *Height, 6 inches*
- 20- 58 **BRONZE GROUP** SOUTHERN INDIA, 17TH-18TH CENTURY
The dance of Siva, the ten-armed god in the attitude of dancing.
Parvati and Hanuman at his feet. *Height, 8 inches*
- 35- 59 **BRONZE GROUP** INDIA, 16TH-17TH CENTURY
Siva, seated on a lotus throne, the legs indicating dance movement,
the two arms raised playing the flute, six others holding emblems.
On his lap a female divinity, probably Parvati. *Height, 4 inches*
- 90- 60 **COPPER STATUE** BENIN, AFRICA, 17TH CENTURY
Very interesting, important and rare specimen of Negro art,
showing an African warrior with shield and club. Primitive
treatment. Fine russet and greenish patina. *Height, 9 inches*

61 **COPPER STATUE**

BENIN, AFRICA, 17TH CENTURY

90- A fine and rare specimen of Negro art. African warrior with lance and shield. Primitive treatment. Fine russet and greenish patina. *Height, 9 inches*

COLLECTION OF COPTIC TAPESTRY PIECES

NUMBERS 62-98

The following numbers consist of a collection of remarkable tapestry fragments of the ancient world, having a delicacy of technique unparalleled in the artistic productions of the ancient and modern world. With caste system prevailing in ancient Egypt, the arts and crafts in their varied branches became the monopoly of certain groups of people. Under this system a son invariably pursued the profession of his father. This may account for the amazing technical progress evident in almost everything that has come down to us from ancient Egypt.

The group of Egyptians known as COPTS seem to have had a monopoly on weaving. Their looms probably furnished materials for the kingly garments of the Pharaohs. The perishable nature of the materials, unfortunately, deprives the modern world the enjoyment that the survival of such artistic productions would have afforded. The fertile soil of Egypt preserved in the bosom of her dry sand fragments of some of these rondels, bands, straps, etc. Although productions of comparatively later periods (1st to 5th century A.D.) they nevertheless show the tradition of ancient Egypt in their design and the traces of the influences derived from the Romans, conquerors of Egypt. These fragments also show the influences of the conversion into the Christian faith.

The collection here presented consists of specimens of Coptic weaving of the early Christian period.

62 **COPTIC TAPESTRY SQUARE**

22¹⁰ Interesting all-over floral medallion design in fine tones of terra cotta, green and yellow. From the Collection of Louis Bataille, Paris. *Size, 5 x 5 1/2 inches*

63 **TWO COPTIC TAPESTRY MEDALLIONS**

22¹⁰ One a beautifully conventionalized tulip motif, in red, yellow and green. The other fragment shows a duck and a large semi-conventionalized flower in a beautiful rose shade. From the Collection of Louis Bataille, Paris.

64 **RECTANGLE OF COPTIC TAPESTRY**

✓
Simple geometrical motives in green and white forming an all-over pattern on red field. From the Collection of C. K. Sursock, President of the Archaeological Society of Syria. *Size, 12½ x 8 inches*

65 **SEVEN SMALL FRAGMENTS ON COPTIC TAPESTRY
MOUNTED UNDER GLASS**

17¹⁰
Various interesting conventionalized floral patterns; one a very fine weave with palmettoes in red. Another with classic flower urn. From the Collection of Louis Bataille, Paris.

66 **TWO COPTIC TAPESTRY FRAGMENTS**

17¹⁰
One part of a medallion, showing part of an interesting figural motif; the other fragment with a running horse. Mounted. From the Collection of Louis Bataille, Paris.



[67]

67 **COPTIC TAPESTRY SQUARE**

15-
Rose, green and tan. Very interesting pattern of medallions with primitive bird motives, surrounding square centre with four human figures in the field, and five enclosed in medallions. From the Collection of Louis Bataille, Paris. *Fine color. Size, 9 inches square*

[SEE ILLUSTRATION]



[68]

68 RECTANGLE OF COPTIC TAPESTRY

27⁵⁰ Finely woven floral border in green and tan. Centre with geometrical design in brown and tan. From the Collection of Louis Bataille, Paris.

Size, 4 x 6¼ inches

[SEE ILLUSTRATION]

69 TWO PANELS MOUNTED WITH COPTIC TAPESTRY FRAGMENTS

25- Various interesting medallions, borders and single motives, showing distinctly Roman influence. Fifteen specimens. From the Collection of C. K. Sursock, President of the Archaeological Society of Syria.

70 BORDER OF COPTIC TAPESTRY

20- Brown, white and terra cotta. Stripes with medallions and interlacings. From the Collection of C. K. Sursock, President of the Archaeological Society of Syria.

Size, 11 x 6½ inches

71 SIX SMALL COPTIC TAPESTRY FRAGMENTS MOUNTED UNDER GLASS

17⁵⁰ One border in red and blue, two figural fragments, three geometrical. From the Collection of C. K. Sursock, President of the Archaeological Society of Syria.

72 COPTIC TAPESTRY MEDALLION

20- A square medallion in black on light tan, a border of gracefully undulating vines surrounding a geometrical centre motif. From the Collection of Louis Bataille, Paris.

Size, 4¼ x 4½ inches

[SEE ILLUSTRATION]



[72]



[73]

20- 73 **COPTIC TAPESTRY MEDALLION**

Finely woven square with delicately designed flower vine motives surrounding a central square with conventionalized animal motif. Brown and light tan. From the Collection of Louis Bataille, Paris.

Size, 5 x 5½ inches

[SEE ILLUSTRATION]

30- 74 **TWO COPTIC TAPESTRY SQUARES**

Linen and wool, dark brown and tan. One, geometrical composition with conventionalized animal figure in the centre, the other with human head in the centre, and floral border. From the Collection of Louis Bataille, Paris.

Size, 4 x 3 inches and 5½ x 4½ inches

75 **FRAGMENT OF COPTIC TAPESTRY GARMENT**

It shows delicate weaving in brown which contains symbolic animal figures. From the Collection of Louis Bataille, Paris.

Size, 12 inches x 10 inches

ow! 76 **TWO INTERESTING COPTIC TAPESTRY FRAGMENTS**

30- Border motif with four stripes with geometrical patterns in brown, tan and terra cotta. The other fragment shows animal medallions. Mounted. From the Collection of C. K. Sursock, President of the Archaeological Society of Syria.

Length, 12 and 7 inches

20- 77 **TWO COPTIC TAPESTRY FRAGMENTS**

One with architectural motives in rich tones of red and green; the other with border of pendant floral motives, tan and greenish blue with touches of red. Irregular sizes. From the Collection of C. K. Sursock, President of the Archaeological Society of Syria.

78 **DOUBLE BORDER STRIP OF COPTIC TAPESTRY**

20-

Rose color ground, with accents in turquoise blue, yellow and black. Interesting figural composition. From the Collection of C. K. Sursock, President of the Archaeological Society of Syria.

Size, 9 x 5 inches

79 **PIECE OF COPTIC TAPESTRY, FRAGMENT OF BORDER**

20-

Three large geometrical medallions, the spaces between each with a shrub. Blue, green, tan and rose. From the Collection of Louis Bataille, Paris.

Size, 10 $\frac{1}{4}$ x 6 inches



[80]

80 **SQUARE OF COPTIC TAPESTRY**

62¹⁰

Pattern of four connected medallions, two filled with geometrical figures, the third with realistic representation of a hare, the fourth with lion. From the Collection of C. K. Sursock, President of the Archaeological Society of Syria.

Size, 8 x 7 $\frac{3}{4}$ inches

[SEE ILLUSTRATION]



[81]

57¹⁰
81 **FRAGMENT OF A COPTIC TAPESTRY BORDER**

Horsemen and dancing female figure, to the left a bird. Tan on brown. From the Collection of C. K. Sursock, President of the Archaeological Society of Syria. *Size, 8 x 3 $\frac{3}{4}$ inches*

[SEE ILLUSTRATION]

40-
82 **THREE FRAGMENTS OF COPTIC TAPESTRY WOVEN BORDERS MOUNTED**

One with alternating amorini and hares in interlaced ogives, the others with classic flower urns. From the Collection of Louis Bataille, Paris.

[SEE ILLUSTRATION]

40-
83 **TWO COPTIC TAPESTRY BANDS**

Bold design and strongly contrasted coloring of red, black and tan. Leaf and geometrical motives. From the Collection of Louis Bataille, Paris. *Length 9 and 10 inches*

[SEE ILLUSTRATION]

15-
84 **FRAGMENT OF COPTIC LINEN TAPESTRY BAND**

Double stripe pattern with delicately executed design of a leafy vine in brown and tan. Mounted. From the Collection of Louis Bataille, Paris. *Size, 10 $\frac{1}{2}$ x 5 $\frac{1}{2}$ inches*

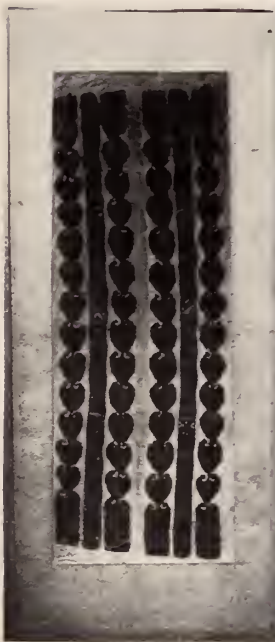
[SEE ILLUSTRATION]



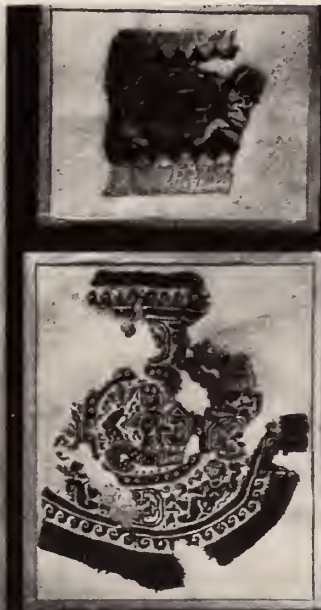
[83]



[82]



[85]



[86]



[84]

17⁵⁰-
85 **BAND OF COPTIC LINEN AND WOOLEN TAPESTRY**

Columnar strips alternating with connected heart shaped motives. Reddish brown on light tan. Mounted. From the Collection of Louis Bataille, Paris. *Size, 11 x 4 inches*

[SEE ILLUSTRATION, PAGE 15]

27⁵⁰-
86 **TWO FRAMED SPECIMENS OF COPTIC TAPESTRY**

One fragment of a medallion, with interesting figural motives, the other medallion with seated animal. Both mounted. From the Collection of Louis Bataille, Paris.

[SEE ILLUSTRATION, PAGE 15]

20⁻
87 **FOUR BANDS OF COPTIC TAPESTRY MOUNTED ON PANEL**

Reddish brown and white. Geometrical border motives and diaper patterns. Linen and wool. From the Collection of C. K. Sursock, President of the Archaeological Society of Syria.

Length not exceeding 6¾ inches

25⁻
88 **COPTIC TAPESTRY BORDER STRIP**

A series of human figures, most of them with uplifted arms. Mellow harmony of rose, bluish green and tan. From the Collection of Louis Bataille, Paris.

Size, 8¾ x 3½ inches

25⁻
89 **COPTIC TAPESTRY FRAGMENT**

Animals, human figures and medallions. Dark red, tan and green. From the Collection of C. K. Sursock, President of the Archaeological Society of Syria.

Size, 8½ x 5 inches

17⁵⁰-
90 **TWO COPTIC TAPESTRY MEDALLIONS**

Both of these interesting fragments show the influence of Semitic motives. Both circular, one with interlaced knot in centre. From the Collection of Louis Bataille, Paris.

Diameter, 5 and 7 inches

25⁻
91 **COPTIC TAPESTRY MEDALLION**

The centre motif of intricate interlacings; border of conventionalized vines. Bold design; blue and tan. From the Collection of Louis Bataille, Paris.

Diameter, 9 inches

[SEE ILLUSTRATION]



[91]

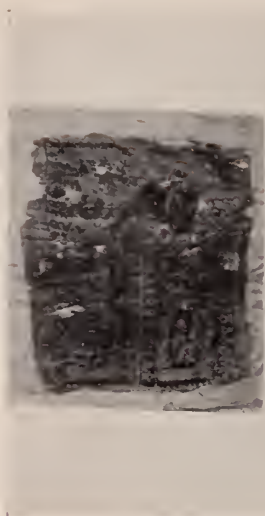


[92]

92 LARGE RECTANGLE OF COPTIC TAPESTRY

Effective and interesting design of various animals set on geometrical medallions, which are enclosed in compartments. Red, black and tan. From the Collection of Louis Bataille, Paris. *Size, 18 x 9 inches*

[SEE ILLUSTRATION]



[93]



[94]

93 **COPTIC TAPESTRY PANEL**

35-

Delicate close weaving in wool in brownish green on tan field showing human and animal figures enclosed in niches and oval panels. From the Collection of Louis Bataille, Paris. *Size 10 inches x 9 inches*

[SEE ILLUSTRATION]

94 **COPTIC TAPESTRY**

55-

Circular panel. Ivory white linen delicate brown weaving in purplish tone; field arabesqued scroll pattern encircled by a border which encloses continuing garland design. From the Collection of C. K. Sursock, President of the Archaeological Society of Syria. *Diameter, 18 inches*

[SEE ILLUSTRATION]

95 **DOUBLE BORDER STRIP OF COPTIC TAPESTRY**

55-

Each strip with three compartments, showing an elaborate design of amorini, basket of fruit and conventionalized leaves. The small borders with birds and baskets of fruit. From the Collection of Louis Bataille, Paris. *Size, 8 x 8½ inches*

[SEE ILLUSTRATION]



[95]



[96]

96 FINE COPTIC TAPESTRY BAND

This interesting specimen shows in the centre, a medallion with the bust of a saint, both hands upraised, the head surrounded by a halo. A double border stripe on either side, with vivid animal and floral motives. Fine color contrast of rose and turquoise blue, with accents in tan. Mounted. From the Collection of C. K. Sursock, President of the Archaeological Society of Syria. *Size, 10½ x 4¾ inches*



[97]

97 RARE COPTIC TAPESTRY PANEL

Side strips and collar of a garment. The upper part with four arches, each with a figure in rhythmic action. The side strips divided into compartments, each with alternating compositions of running lions, hares and exquisitely executed human figures in varied movement. From the Collection of Louis Bataille, Paris.

Size, 4 feet x 1 foot 1 inch

[SEE ILLUSTRATION]

98 RARE COPTIC TAPESTRY PANEL

250 One of the very rare specimens where the Sassanian influence is clearly evident. Six bold geometrical medallions with figures of Sassanian animal representations in pairs facing each other which are intended here to represent Lamb and Cross, emblem of early Christian church. Tan on dark blue, with accents in terra cotta. From the Collection of C. K. Sursock, President of the Archaeological Society of Syria. *Size, 4 feet 10 inches x 8¾ inches*

[SEE ILLUSTRATION AT HEAD OF INTRODUCTION]

ECCLESIASTICAL EMBROIDERIES FROM EASTERN

ORTHODOX CHURCHES

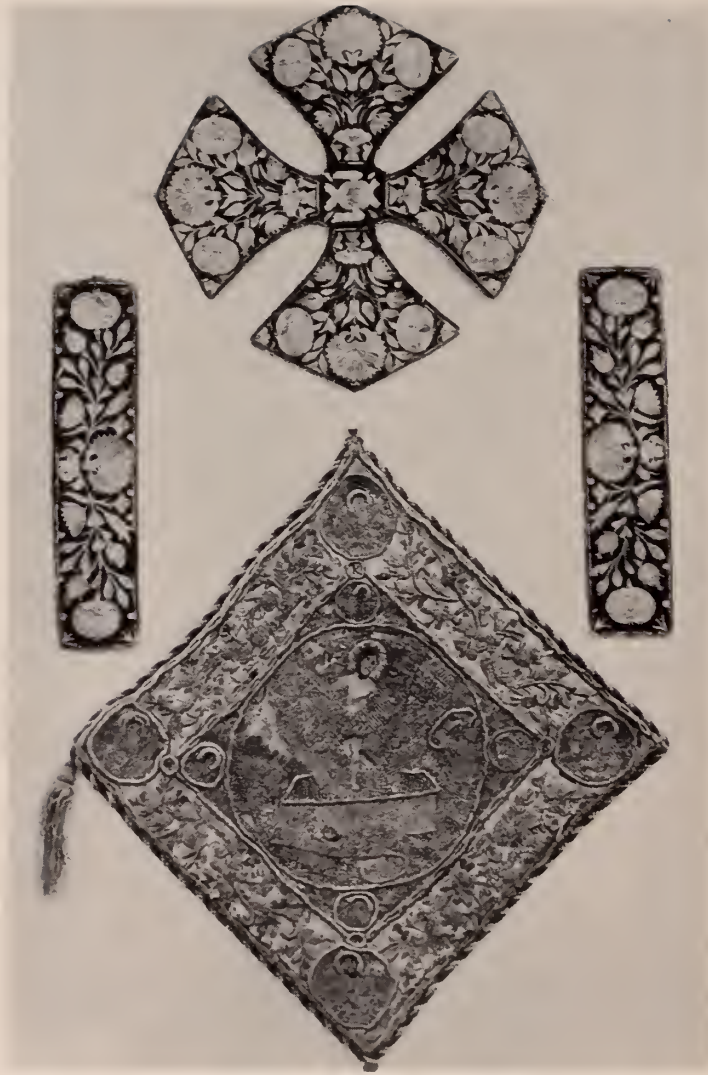
NUMBERS 99-103

80- 99 GOLD AND SILVER EMBROIDERY ARMENIA, 16TH CENTURY

Head-dress of an Armenian priest, representing the Lord's last supper. Fine harmony of silver, gold and the salmon red background. *Height, 8 inches; width, 12½ inches*

80- 100 GOLD AND SILVER EMBROIDERY ARMENIA, 16TH CENTURY

Similar to the preceding.



[101]

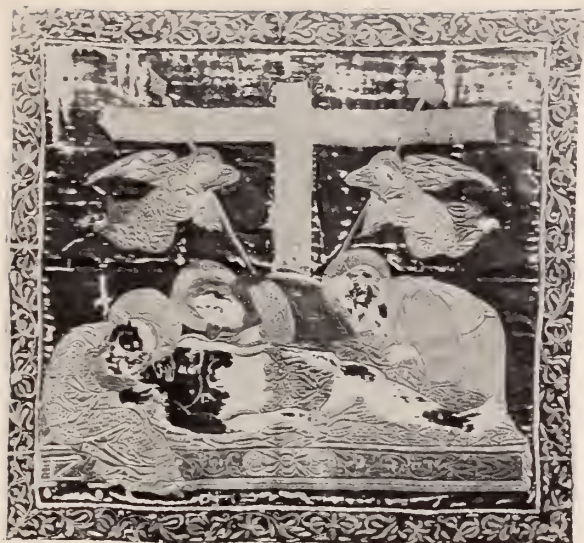
101 **FOUR ECCLESIASTICAL GOLD EMBROIDERIES ON SILK ON ONE FRAME**

BYZANTIAN TRADITIONAL ART EASTERN GREEK CHURCH, 16TH CENTURY Embroidered panels each representing complete designs and not fragments. The central panel in square form of pale green silk depicts the ascension of Christ in the centre and pictures of four saints on each corner. The remaining three consist of a cross shaped medallion flanked with two oblong ones wrought exquisitely in gold on velvet.

Size, 30 inches x 24 inches

[SEE ILLUSTRATION]

40-



[102]

102 ECCLESIASTICAL PANEL OF SILK RICHLY EMBROIDERED IN SILVER AND GOLD THREAD FROM AN EASTERN ORTHODOX CHURCH

BYZANTIAN TRADITIONAL ART, 15TH CENTURY

It represents a panel with border showing a complete picture, subject, "CHRIST'S DESCENSION FROM THE CROSS." This rare work of art does not only represent the highest standard of embroiderers' art but also the quality of the conception and technique of the designer.

On heavy crimson silk embroidered neatly in varying shades in a fashion to show reliefs and incisions imparting to the representation strength and quality.

Size, 23 inches x 21 inches

[SEE ILLUSTRATION]



[103]

103 **EMBROIDERED ECCLESIASTICAL STOLE OF EASTERN GREEK
ORTHODOX CHURCH** 15TH CENTURY

Embroidered in silk and gold and in diverse colors on crimson silk. Worn in places. It represents ten figures of saints and angels wearing halo around their head; enclosed in Byzantine niches. Rare and early example of a spontaneous rendering characteristic to early Byzantine art. From the John Singer Sargent Collection.

Length, 51 inches

[SEE ILLUSTRATION]

MARBLE CAPITALS OF ROMAN ART AND ART OF MEDIEVAL

AGES

NUMBERS 104-109

104 MARBLE CAPITAL

SYRIA, 6TH-7TH CENTURY

70- Early Byzantine style. Conventionalized acanthus leaves, mainly executed with the drill. *Height, 10 inches*

105 MARBLE CAPITAL

SYRIA, 4TH-5TH CENTURY A.D.

65- Round, with frieze of acanthus leaves. *Height, 10 inches*

106 MARBLE CAPITAL

SYRIA, 6TH-7TH CENTURY

70- Conventionalized acanthus frieze, executed with the drill. *Height, 8 $\frac{3}{4}$ inches*

107 MARBLE CAPITAL

SYRIA, 4TH-6TH CENTURY A.D.

40- Lower frieze with acanthus leaves, the upper register voluted. Square top. *Height, 10 $\frac{1}{4}$ inches*

108 MARBLE CAPITAL

LATE ROMAN OR EARLY CHRISTIAN ART, 4TH OR 5TH CENTURY

90- This interesting object represents a highly advanced phase of sculptor's art. It is a product of that interesting transitional period of Roman art which freed itself from copying traditional forms of Grecian civilization and found new forms of inspiration under the impetus of Christian faith. Here and there the artist making use of motives of Greco-Roman decorative art as a matter of detail of his theme; he is no mere slavish copyist of the classic.

The marble is carved in high relief showing the heraldic EAGLE with the open wings (Proto-type of Byzantine Eagle). Well carved lattice, decorative motives, wrought in high relief.

Length, 21 inches x 9 inches

109 MARBLE CAPITAL

SPAIN, 10TH-11TH CENTURY

460- Very interesting piece showing Byzantine influence. Decorated on all four sides with sculptures in the round of birds in opposite representation and of an eagle with spread wings, motives of the contemporaneous textile art. *Height, 15 $\frac{1}{2}$ inches*

ROMANESQUE AND GOTHIC STATUARY

NUMBERS 110-118

110 BUST OF THE SAVIOUR

ENGLISH, 14TH CENTURY

40-

Reddish limestone. This head belonged probably to a composition representing the Christ crowned King of the Jews before the mocking crowd. Green marble base.

Height, with base, 16½ inches

111 MARBLE STATUE OF SLEEPING AMORINO

60-

With quiver still fastened on his back, and both hands holding the torch, Cupid lies asleep on a low couch. A graceful and charming sculpture. From the Storrington Abbey Collection, Surrey, Eng.

Length, 28 inches; height, 14½ inches

112 WOODEN SCULPTURE

FLEMISH, 16TH CENTURY

80-

Representing the three Marys at the Tomb. Fine composition in the style of the Northern Renaissance. Oak wood. From the St. Mary's Priory Manor Collection, Prittlewell, Eng.

Height, 20 inches; width, 12 inches

113 WOODEN STATUE OF A FEMALE SAINT

GERMAN, ABOUT 1550

120-

The severe straight lines of the drapery give a strong and architectural character to this sculpture. The saint wears the dress of a nun. The drapery of hood and bonnet is particularly well rendered by the sculptor. She holds a book in her right hand, the left one is missing. Acquired in Wunderkingen, Wurtemberg.

Height, 36 inches

114 WOODEN STATUE

RHENISH, ABOUT 1400

100-

The Virgin seated on a throne, holding in her left arm the Child, which is represented in vivid attitude. The Virgin is crowned and is clad in ample flowing garments which broaden in a beautiful drapery at her feet. Round base.

Height, 35 inches

115 WOODEN STATUE

GERMAN, ABOUT 1500

110-

The Pieta. The Virgin holding the dead body of the Saviour on her lap. Primitive naive treatment. The Virgin clad in a blue robe and blue and green mantle. Octagonal base.

Height, 32 inches

- 90- 116 **WOODEN STATUE OF THE VIRGIN** GERMAN, 14TH CENTURY
A beautiful drapery with traces of old polychromy, the head with crown and veil. *Height, 37 inches*

- 110- 117 **WOODEN SCULPTURE** GERMAN, 15TH CENTURY
The Virgin seated, holding on her lap the Christ child. The garments of Virgin and Child gilded with remainders of tracery indicating the textile pattern. *Height, 37½ inches*

- 325- 118 **WOODEN STATUE** NORTHERN FRANCE, 14TH CENTURY
The Virgin and Child. The Virgin seated on a throne, wears a crown with flowing veil. She holds the Child on her lap with her right arm. The right arm stretched out. The draperies fall in soft flowing folds. *Height, 34 inches*

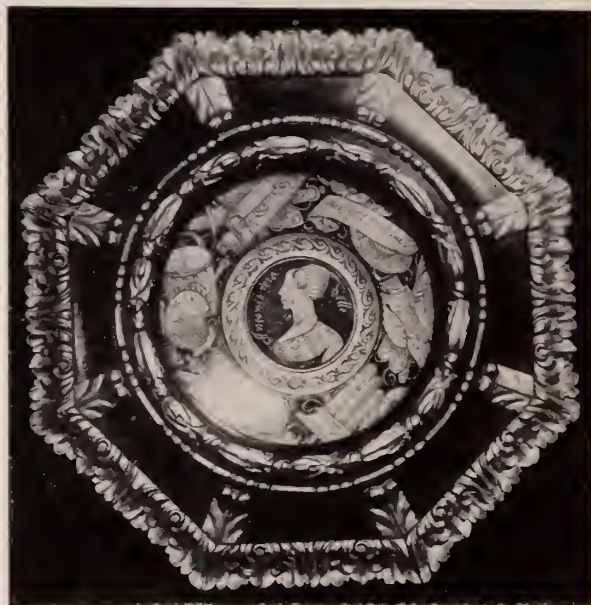
ITALIAN, SPANISH AND PERSIAN FAIENCE OF RENAISSANCE

NUMBERS 119-130

- 27- 119 **MAJOLICA LUSTRE PLATE** DERUTA, ITALY, 16TH CENTURY
All-over decoration of graceful leafy scroll work in lustre and cobalt on white. From the Cesare Detti Collection, Rome. *Diameter, 8¾ inches*

- 50- 120 **MAJOLICA LUSTRE PLATE** DERUTA, 16TH CENTURY
Relief decoration painted in cobalt blue, yellow lustre and touches of ruby lustre. Acanthus motives in the border; relief of the Madonna and Child in the center. From the Cesare Detti Collection, Rome. *Diameter, 7 inches*

- out- 121 **LARGE MAJOLICA DISH** FLORENTINE, LATE 15TH CENTURY
Very fine and interesting specimen. The center with vigorously executed scene showing the story of Hercules and Antaeus, after Pollainolo. The sides with bold rosaces formed by geometrical interlacings. Deep blue, green and yellow. From the Cesare Detti Collection, Rome. *Diameter, 16 inches*



[122]

122 MAJOLICA DISH IN ELABORATE CARVED AND GILT FRAME

FAENZA, LATE 16TH CENTURY

85- The center with a portrait medallion of a beautiful young woman and the inscription "Antonina, mia bella." The sides with decoration of weapons, shields and escutcheons. Blue and yellow, with touches of green. From the Cesare Detti Collection, Rome.

Diameter, with frame, 30 inches

[SEE ILLUSTRATION]

123 LARGE MAJOLICA DISH

FAENZA, ITALY, 17TH CENTURY

60- The center decorated in yellow, blue and green with a vigorously executed figure of an amorino riding upon a wildly galloping steed. The rim with rosace and armorial motives, the sides with graceful scroll work in yellow on blue. From the Cesare Detti Collection, Rome.

Diameter, 16 inches

124 MAJOLICA LUSTRE SALT CELLAR

DERUTA, ITALY, 16TH CENTURY

60- In the shape of a godroned urn, with lion mask handles. Blue, pale olive lustre and white. From the Cesare Detti Collection, Rome.

Height, 4 inches; diameter, 5 inches

125 POTTERY ALBARELLO

FAENZA, ITALY, 16TH CENTURY

25- The escutcheon in the centre with indication of the medicament on a bandarolle on a background of bold yellow and orange acanthus scroll work on dark blue. From the Cesare Detti Collection, Rome.

Height, 8 inches



[127]

[126]

126 MAJOLICA PLATE

URBINO, ITALY, 16TH CENTURY

130- Expressively executed decoration of Daniel in the lion's den. Above, in his answer to the prayer, an angel sends down the prophet Habakuk with a basket of food to appease the beasts. Blue, orange and green with touches of black. From the Cesare Detti Collection, Rome.

Diameter, 10 $\frac{3}{4}$ inches

[SEE ILLUSTRATION]

127 MAJOLICA DISH

SIENA, ITALY, 16TH CENTURY

110- Green, orange and blue. Gadrooned sides with floral scroll and conventionalized dragon motives. Deeply scalloped rim. The bottom with an amorino in a landscape bearing a basket of fruit. From the Cesare Detti Collection, Rome.

Diameter, 10 $\frac{1}{4}$ inches

[SEE ILLUSTRATION]

128 POTTERY DISH WITH LUSTRE DECORATION

HISPANO-MORESQUE, 16TH-17TH CENTURY

70- The lustre with fine ruby and purplish tints. The inside with unusual type of asymmetrical composition, with radiant wedge compartments of varied sizes, separated by irregularly placed cross strips. The whole decorated with realistic and boldly conventionalized floral motives.

Diameter, 14½ inches

129 BLUE AND WHITE POTTERY DISH ON STANDARD

ANATOLIA, 16TH CENTURY

70- Large flowers of bold design on background with three globe patterns; vermiculated border.

Height, 5½ inches; diameter, 14¼ inches

130 BLUE AND WHITE POTTERY PLATE

ANATOLIA, 17TH-18TH CENTURY

✓ 70- A large palmetto flower surrounded by boldly drawn stems with flowers and lanceolated leaves; zigzag border. *Diameter, 14 inches*

IRIDESCENT JARS

NUMBERS 131-139

131 PAIR OF ENAMELLED POTTERY BOTTLES

PERSIA, 16TH CENTURY

60- Drum shaped bodies standing on high foot; shaped cylindrical necks. Effective decoration in deep purplish blue and manganese purple of vertical stripes and dots on the body, dots on the shoulder and floral tendrils on the neck.

Height, 11 inches

132 TURQUOISE BLUE POTTERY JAR PERSIA, 13TH-14TH CENTURY

80- A specimen of exquisite color and refined simplicity of shape. The ovoidal body is covered with a turquoise glaze of rare intensity, which has run irregularly and forms interesting coagulations below the shoulder, marked by a band of ribbing. A flattened ribbon handle on either side of the wide, short neck. The golden iridescence, only partially covering the glaze, creates fine variations of tone.

Height, 12 inches

- 133 **POTTERY JAR** SULTANABAD, PERSIA, 13TH-14TH CENTURY
Semi-globular body, decorated with festooning in barbotine technique, and with four ribbon handles joining the gently sloping shoulder with the short neck. Rich golden iridescence, with many subtle gradations of color almost veil the turquoise glaze below.

Height, 13 inches

- 134 **POTTERY JAR** MESOPOTAMIAN, 8TH-9TH CENTURY
Light green lead glaze. An interesting piece in fine, simple proportions and restrained decoration. The globular body stands on a high foot, and has at shoulder height and around the mouth a band of ribbing. Two straight handles, with finger knobs. The thin silvery iridescence produces delicate variations in the green glaze.

Height, 14 inches

- 135 **POTTERY VASE** PERSIA, 13TH-14TH CENTURY
Iridescence with fine rainbow tints partially veil the ivory glaze on neck and shoulder. The lower body with a thin ivory white glaze. Simple ovoidal shape, with an incised band at shoulder height, and with flattened handles running from the outwardly sloping neck to the shoulder.

Height, 12 inches

- 136 **POTTERY JAR WITH FOUR HANDLES** PERSIA, 12TH CENTURY
Ovoidal jar, with four flattened ribbon-like handles joining the short neck with the shoulder. Fine silvery iridescence over part of the shoulder and neck. Interesting specimen.

Height, 15½ inches

- 137 **TURQUOISE GREEN POTTERY VASE** PERSIA, 13TH CENTURY
The deep and rich tones of the glaze are enhanced by shadings of golden iridescence. Inverted pear shaped body, with six short handles connecting the mouth with the shoulder decorated with an incised line. The rim of the mouth finished with a twisted ribbon frieze.

Height, 15 inches

- 138 **SULTANABAD POTTERY JAR** PERSIA, 13TH CENTURY
Graceful ovoidal shape, six handles connecting the sloping shoulder with the short neck, which is finished about the mouth with a frieze of chain motives. Just below the termination of the handles on the shoulder a band of ornament in relief. Encircling the upper body a relief frieze in barbotine technique. Rich turquoise blue glaze, contrasting beautifully with the silvery iridescence, almost covering the entire body.

Height, 20 inches

139 **LARGE TURQUOISE BLUE POTTERY JAR**

PERSIA, 13TH-14TH CENTURY

Very gracefully tapering pear shaped body, partially covered with rich golden iridescence, which has rare greenish tints. Four flat handles connect the mouth piece with the shoulder. The turquoise blue of this piece is especially fine and rich. *Height, 15 inches*

200-

FINE OLD ORIENTAL RUGS

NUMBERS 140-171

140 **BAKHTIARI PRAYER RUG**

SOUTHERN KURDISTAN

Field of the niche with lozenges enclosing rosettes. Deep black blue ground. Three borders. *Size, 4 feet 11 inches x 2 feet 9 inches*

60-

141 **OLD KAZAK RUG**

CAUCASUS

Centerfield with two large rosettes showing cross shaped motives in bright vermillion and green on white shield, set on vermillion background. Geometric borders. *Size, 6 feet 3 inches x 5 feet 5 inches*

90-

142 **BOKHARA RUG**

WESTERN TURKESTAN

Three rows of particolored octagons on deep red ground. Borders with conventional designs of cartouche and tree motives.

Size, 4 feet 9 inches x 3 feet 1 inch

50-

143 **SMALL KABISTAN RUG**

CAUCASUS

Centerfield with lozenges formed by serrated leaves and enclosing flower bouquets on pale yellow ground. Three borders of diverse geometric motives. *Size, 4 feet 11 inches x 3 feet 5 inches*

45-

144 **KABISTAN RUG**

NORTH PERSIA

Centerfield divided into lozenges by blue and white latchhook bands, palmette flowers filling the lozenges. Three borders, the main border of angular serrated leaves on deep vermillion. Gay and colorful.

Size, 4 feet 3 inches x 3 feet 4 inches

40-

145 **KARADAGH RUG**

SOUTHERN CAUCASIA

A characteristic Kurdish design showing octagons and miscellaneous scattered motives on deep blue and green ground. Three borders, main border of angular serrated leaves on ivory white.

Size, 11 feet 2 inches x 3 feet 1 inch

90-

146 **ANTIQUE SHIRVAN RUG** CAUCASUS

65- A deep red central rosette with conventionalized birds and rosettes in sapphire blue is set into a deep blue center field with similar designs. Three borders of barber pole stripes and Caucasian carnation motives. *Size, 6 feet x 4 feet 1 inch*

147 **CAMELS HAIR HAMADAN RUNNER** WESTERN PERSIA

130- Center field with repeated design of cartouches with conventionalized flowers outlined in blue and vermillion on camels hair background. Two borders with plain camels hair edge.

Size, 15 feet 8 inches x 2 feet 10 inches

148 **CAMELS HAIR HAMADAN RUNNER** WESTERN PERSIA

130- Mate to the preceding.

Size, 16 feet x 3 feet

45- 149 **ANTIQUE CABISTAN PRAYER RUG** CAUCASUS, DATED 1261 A.H.

Interesting design showing strange resemblance to Bergama rug designs. An octagonal cartouche in the center field shows conventional flower motives on ivory white. The ground of the field red, covered with various rosettes, cartouches, etc. Three borders, the main border with angular serrated leaves on ivory white.

Size, 5 feet 4 inches x 3 feet 2 inches

80- 150 **KERMANS SHAH RUG** SOUTHERN PERSIA

The so called and well known "Kermanshah" rugs are Kirman rugs. Kermanshah is a border fortress on the boundary between Persia and Iraq. The rugs marketed in Kermanshah are Kurdish rugs, characterized by a fairly thick and close weave, intense colors and semi-geometric designs found in the rugs of the Hamadan group. The rug here listed shows a row of lozenges with motives known also on Hamadan rugs, where is found also the rosettes formed by four Chinese cloud scrolls. Border of conventionalized floral motives on old rose.

Size, 9 feet 8 inches x 2 feet 11 inches

150- 151 **HAMADAN RUNNER** WESTERN PERSIA

The center field with a row of small rosettes in delicate pastel shades on tan ground. Three borders, the main border with red and green floral designs on ivory ground. Brown camels hair edge.

Size, 9 feet 7 inches x 3 feet 3 inches

120- 152 **ANTIQUE PRAYER RUG** ANATOLIAN

The field of the prayer niche pale tan, the arch vermillion with floral design. The main border of rosettes and star flowers in pale vermillion on pale yellow. *Size, 5 feet 6 inches x 3 feet 8 inches*

- 110 - 153 **TURKOMAN RUG** KURDISTAN
Unusual design of red cartouche with palmette flowers set on deep blue ground with blossoming almond branches. Red border with serrated leaf and rosette design. *Size, 7 feet x 5 feet 5 inches*
- 90 - 154 **KARADAGH RUG** SOUTHERN CAUCASIA
All-over design of elaborate "Cashmere" palmettes on deep blue ground. Three borders of undulated vines. *Size, 10 feet 5 inches x 3 feet 4 inches*
- 110 - 155 **PERSIAN KURDISH RUNNER** KURDISTAN
Design of diverse medallions and cartouches in extremely subtle colors on deep brown camels hair ground. Three borders, the main border with conventional floral designs on deep red ground. *Size, 12 feet 11 inches x 3 feet 11 inches*
- 110 - 156 **PERSIAN KURDISH RUNNER** KURDISTAN
Mate to the preceding, perhaps slightly later. *Size, 12 feet 4 inches x 3 feet 11 inches*
- 110 - 157 **ANTIQUÉ SHIRVAN RUG** CAUCASUS
Centerfield with an angular "Mina-Khani" design on deep red ground. Border of angular vines with white star flowers and polychrome rosettes on deep blue ground. *Size, 5 feet x 4 feet 1 inch*
- 80 - 158 **CHICHI RUG** NORTH PERSIA
The center field scattered with rosettes and floral motives in diverse colors on deep blue ground. Five borders, the main border with compound rosette motives and diagonal bars in subdued colors on black ground. *Size, 6 feet 10 inches x 4 feet 2 inches*
- 100 - 159 **MIANEH RUG** NORTHWESTERN PERSIA
Center field with large Cashmere palmettes in various mellow shades on deep indigo background. Three borders with undulated vines on henna red, ivory white and copper red. Dated 1313 A.H. *Size, 9 feet 9 inches x 3 feet 9 inches*
- 80 - 160 **RUNNER** NORTH PERSIA
The center field with three times repeated tree design on black blue ground. Three strongly conventionalized borders, white, red and blue. Subdued shades. *Size, 10 feet 6 inches x 3 feet 8 inches*

161 **KURDISH RUNNER**

PERSIA

120- Showing red Cashmere palmettes on sapphire blue ground in the Serabend manner. Three borders of undulated vines on blue and black. *Size, 10 feet 3 inches x 3 feet 4 inches*

162 **ANTIQU KAZAK RUG**

CAUCASUS

90- Unusual design of blue lattice work on vermillion ground enclosing roses of various mellow colors. Three borders, the main border with latch hook motives, on sapphire blue ground.

Size, 9 feet x 3 feet 9 inches

163 **PERSIAN RUG**

KURDISH

325- Serabend type. The centerfield with small "Cashmere palmettes" on red ground. Four borders, two of undulated vines.

Size, 10 feet 9 inches x 4 feet 1 inch

164 **KAZAK RUG**

CAUCASUS

80- The center field with three large cartouches showing blue crosses on white, set on vermillion ground. Strong powerful design and color. Geometric borders. *Size, 8 feet 7 inches x 4 feet 6 inches*

165 **LARGE HEREZ RUG**

NORTHWESTERN PERSIA

210- The centerfield with all-over design of Cashmere palmettes in Serabend manner on dull red ground. Typical Herati border in angular form, purplish red on tan. *Size, 13 feet 5 inches x 10 feet 10 inches*

166 **LARGE RUG OF SERABEND TYPE**

INDIAN

225- Center field of small Cashmere palmettes on henna red. Seven borders, the main border with "Serabend" angular vines on ivory white ground. *Size, 14 feet x 10 feet*

167 **HEREZ CARPET**

PERSIA, ABOUT 1700

525- Main border with strongly conventionalized Herati pattern on red ground, flanked by smaller floral borders on pink and black ground.

The center field with an all-over Mina Khani pattern of strong design on cream white ground. Good specimen. *Size, 16 feet x 10 feet*

168 **FERAHAN RUNNER**

CENTRAL PERSIA

200- Center field with Herati design in delicate pastel shades on deep indigo blue. Five borders, the main border with Herati design in vermillion, purple and yellow on Nile green. Corner motives with rosettes on pale tan. *Size, 14 feet x 3 feet 9 inches*

- 169 **FERAHAN RUNNER** CENTRAL PERSIA
 Mate to the preceding. *Size, 14 feet 3 inches x 3 feet 8 inches*
- 170 **SAMARKHAND CARPET**
PERSIAN, CENTRAL ASIA, LATE 17TH CENTURY
 Field fluctuating pinkish brown tone with outer border of yellow and another similar in tone to the main field. The field is divided into twenty-four squares with key fret borders enclosing ornamental device. *Size, 9 feet 2 inches x 5 feet*
- 171 **KAZAK RUG** CAUCASUS, CIRCA, 1800
 Center with large cartouche. Diverse angular tree and flower motives in vivid red blues and tans on red field showing diverse animal figures and a curious motif consisting of a cross surmounting a hand. Three geometric borders, the main border showing the border of Cufic lettering developed into a cartouche design. *Size, 7 feet 6 inches x 6 feet 4 inches*

PERSIAN POTTERY

NUMBERS 172-202

- 172 **POTTERY BOWL** PERSIA, 18TH CENTURY
 Kashan Ware. Turquoise-blue, with impressionistic leaf decoration in black underglaze. *Diameter, 9¼ inches*
- 173 **TURQUOISE POTTERY BOWL**
KASHAN PERSIA, 17TH-18TH CENTURY
 Underglaze decoration in black of five radiant compartments, each with a conventionalized floral motif. *Diameter, 10 inches*
- 174 **TURQUOISE POTTERY BOWL**
KASHAN PERSIA, 17TH-18TH CENTURY
 Outside with underglaze decoration in black and floral rosace and scroll motifs. *Diameter, 10¾ inches*
- 175 **POTTERY PLATE** CAUCASUS, 17TH-18TH CENTURY
 Brick red, green and yellow. Central medallion with conventionalized beautiful floral motifs slightly raised. *Diameter, 12½ inches*
- 176 **POTTERY JAR** PERSIA, 17TH-18TH CENTURY
 Kashan ware. Turquoise with underglaze decoration of linear and leaf motifs in darker blue. *Height, 8½ inches*

- 177 **POTTERY VASE** PERSIA
 Persian nobles seated in a garden, boldly executed flower shrubs alternating with the figures. Cobalt and light blue on deep cream color glaze. *Height, 12½ inches*
- 178 **POTTERY JAR** PERSIA
 Vividly executed decoration of a Persian hunter pursuing a lion and a stag. Impressionistic castle in the background. *Height, 12 inches*
- 179 **TWO LARGE POTTERY DISHES** CAUCASUS, 18TH CENTURY
 Brilliantly colored peasant ware with vigorously conventionalized floral motifs surrounding a central rosace. Color harmony of yellow, blue, terra cotta and green. (2). *Diameter, 13¼ and 14 inches*
- 180 **LARGE POTTERY DISH** CAUCASUS, 18TH CENTURY
 Eight-lobed floral rosace enclosing a smaller central rosace. Vivid coloring, accented in white. *Diameter, 13½ inches*
- 181 **POTTERY JAR** NORTHERN PERSIA, 17TH-18TH CENTURY
 Decoration of impressionistic flower sprays in light blue and black, set in square compartments on tan ground which deepens in parts to deep brown. *Height, 8¼ inches*
- 182 **POTTERY VASE** PERSIA
 Decoration in Chinese style of two lions in vivid movement among boldly drawn flowers. Cobalt blue on cream white. *Height, 11 inches*
- 183 **POTTERY VASE** PERSIA
 Cobalt and light blue on deep cream. Decoration of impressionistic flower sprays. *Height, 12 inches*
- 184 **POTTERY VASE** PERSIA
 Interesting decoration of Persian hunter shooting at various animals, the whole on rich floral background. Cobalt blue on tan. *Height, 12 inches*
- 185 **TURQUOISE BLUE POTTERY PLATE**
KASHAN PERSIA, 17TH-18TH CENTURY
 The border with sketchy landscape decoration in black. *Diameter, 8¾ inches*

186 **TURQUOISE BLUE POTTERY PLATE**

KASHAN PERSIA, 17TH-18TH CENTURY

Decorated in black with hatchings which form a reciprocated triangular border. Delightful color. *Diameter, 9 inches*

187 **POTTERY JAR**

PERSIA, 18TH CENTURY

Kashan Ware. Cream color, with underglaze decoration of blue floral motifs. *Height, 9¾ inches*

188 **TWO LARGE POTTERY DISHES**

CAUCASUS, 18TH CENTURY

Well balanced, conventionalized floral designs in terra cotta, green and yellow on a dark reddish-brown background. (2)

Diameter, 13 and 13½ inches

189 **POTTERY VASE**

PERSIA

Amusing decoration of cranes, deer, etc., forming a frieze. Background of impressionistic shrubs. Brown on tan. *Height, 12½ inches*

190 **POTTERY VASE**

PERSIA

Diamond shaped compartments with decoration of flowers and birds alternating with the figures of Persian women. *Height, 12½ inches*

191 **POTTERY JAR**

NORTHERN PERSIA, 17TH-18TH CENTURY

Globular body, greenish glaze, with impressionistic decoration in black forming a wide frieze. *Height, 10 inches*

192 **POTTERY JAR**

PERSIA

Two boldly executed animal figures against a background of graceful Persian flower shrubs. Cobalt and light blue on cream glaze.

Height, 12½ inches

193 **KASHAN POTTERY JAR**

PERSIA, 17TH CENTURY

Ivory white glaze, with underglaze decoration in brown.

Size, 8½ inches

194 **POTTERY JAR**

KASHAN PERSIA, 17TH-18TH CENTURY

Globular shape. Turquoise-green, with underglaze decoration back of four lobed rosaces enclosing impressionistic floral motifs.

Height, 9 inches

195 **LARGE POTTERY JAR**

PERSIA, 18TH CENTURY

Kashan Ware. Ovoid shape with low circular neck. Cream colored glaze, with blue underglaze decoration of varied flower and leaf motifs. *Height, 11½ inches*

196 GOMRUN POTTERY BOWL

NORTHERN PERSIA, 17TH-18TH CENTURY

25-

Cobalt blue and ivory white, decoration in Chinese style of flowers. The sides with compartments alternately in cobalt blue and perforated gomrun decoration. *Diameter, 8 $\frac{1}{4}$ inches*

197 GOMRUN POTTERY BOWL

PERSIA, 17TH-18TH CENTURY

20-

Delightful decoration in semi-Chinese style of flower shrubs and diamond shaped gomrun medallions. Cobalt blue on white.

Diameter, 8 inches

198 POTTERY JAR

PERSIA, 17TH-18TH CENTURY

45-

Bluish green, with underglaze decoration in darker green. Ovoid shape on circular metal foot.

Height, 11 $\frac{1}{2}$ inches

199 POTTERY JAR

NORTHERN PERSIA, 17TH-18TH CENTURY

45-

Rich brown glaze, with impressionistic flower and leaf decoration in cobalt blue, covering the truncated ovoidal body. *Height, 10 inches*

200 POTTERY JAR

NORTHERN PERSIA, 17TH-18TH CENTURY

55-

Lustrous greenish glaze, decorated around the body with a wide frieze of impressionistic leaf motives.

Height, 9 $\frac{3}{4}$ inches

201 POTTERY JAR

PERSIA, 17TH-18TH CENTURY

40-

Kashan Ware. Ovoid body with short neck. White, with underglaze decoration of floral and linear motifs in blue.

Height 14 $\frac{1}{2}$ inches

202 POTTERY JAR

PERSIA, 17TH-18TH CENTURY

47¹⁰

Kashan Ware. Greenish blue, with two bands of underglaze decoration in black.

Height, 10 $\frac{3}{4}$ inches

SECOND SESSION

NUMBERS 203-326

DECORATED PERSIAN POTTERY

FROM EXCAVATIONS IN
PERSIA AND MESOPOTAMIA

NUMBERS 203-225

- 22⁵⁰ 203 **POTTERY BOWL** RHAGES, 13TH CENTURY
Gomrun bowl, glazed in rare camellia leaf green. Fine potting, the inside with a wide frieze of floral decoration, on a background of perforations, showing the translucent glaze.

Height, 3 inches; diameter, 7½ inches

- 55- 204 **POTTERY GOBLET** RHAGES, PERSIA, 12TH-13TH CENTURY
A specimen combining graceful form with fine and delicate potting. Ivory white, the top decorated with a relief frieze and the entire body with vertical stripes of deep cobalt blue which almost converge at the base.

Height, 4½ inches

- 40- 205 **SMALL POTTERY BOWL** RHAGES, PERSIA, 13TH CENTURY
A specimen of very fine, thin potting, glazed in brilliant turquoise blue and decorated in black. The bottom bears a vigorously drawn medallion decoration of an "apsara" bird with a woman's head. Touches of fine iridescence give added beauty to this charming piece.

Height, 2 inches; diameter, 5¼ inches.

- 40- 206 **FUNNEL SHAPED POTTERY BOWL**

RHAGES, PERSIA, 13TH CENTURY

Very fine thin potting, with decoration of corresponding delicacy and refinement. The inside with an intricate rosace medallion with radiating peacock feather and leaf motives. The rainbow-like iridescence is especially beautiful in this piece. The edge with frieze of Neskhi decoration on black.

Height, 2¾ inches; diameter, 6½ inches

207 POTTERY BOWL WITH SGRAFFITO DECORATION

RHAGES, PERSIA, 13TH CENTURY

100 -
Very rich and striking color combination of lustrous black, boldly decorated with brilliant turquoise green. Compressed globular shape, the body with a deep frieze of vertical flutings, the shoulder with a band of Neskhi inscription, and the mouth with the "three globe pattern."
Height, 4 inches

208 POTTERY BOWL WITH POLYCHROME RELIEF DECORATION

RHAGES, PERSIA, 12TH-13TH CENTURY

60 -
A piece with unusual type of relief decoration in very delicate harmony of soft green, blue and ivory white. The inside with all-over relief decoration of graceful arabesque scrolls enclosing bird motives.
Height, 2¾ inches; diameter, 6¼ inches

209 SMALL POTTERY BOWL

RHAGES, PERSIA, 13TH CENTURY

40 -
A specimen combining very fine potting with graceful elegance of design. Very deep color harmony of exceptionally fine cobalt and turquoise tones, accented by wide stripes of black. Inside decoration of radiant stripes, decorated with very gracefully drawn arabesques alternating with Neskhi inscriptions.
Diameter, 5¾ inches

210 POTTERY PITCHER

SULTANABAD, PERSIA, 14TH CENTURY

90 -
The mouth in the form of a woman's head. The globular body decorated with small, but sketchily executed motives arranged in wide vertical stripes and surmounted by a frieze of dots in green, decorated in black. Touches of silvery iridescence.
Height, 8¼ inches

211 POTTERY PITCHER

RHAGES, PERSIA, 13TH CENTURY

50 -
A piece of vigorous form and color. The mouth in the form of a bull's head; the handle with opening for pouring in water. Very deep turquoise blue, the body with all-over reticulated decoration. Drops of the unctuous glaze on the tan clay of the foot.
Height, 10 inches

212 POTTERY ALBARELLO

RHAGES, PERSIA, 13TH CENTURY

80 -
A rarely beautiful specimen, whose perfection of form is equalled by the grace and refinement of the decoration. Turquoise green, veiled by a light silvery iridescence, and with underglaze decoration in black, of a deep frieze of arabesque scroll work. The neck with banding of conventionalized Neskhi inscription.
Height, 8¾ inches

- 40- 213 **DEEP POTTERY BOWL** RHAGES, PERSIA, 13TH CENTURY
Elegant funnel shape. Turquoise blue, decorated in cobalt blue and black. The inside divided into six compartments by radiant lines of cobalt blue, each compartment enclosing a conventionalized tree with birds in opposite representation.

Height, $3\frac{3}{4}$ inches; diameter, $8\frac{1}{4}$ inches

- ✓ 55- 214 **CELADON GLAZED POTTERY JAR** PERSIA, 16TH CENTURY
A very successful attempt of the Persian potter to emulate the Chinese celadon. Graceful underglaze floral decoration in light blue. The glaze of the upper part of the jar with greenish tints which gradually merge, towards the base into ivory white.

Height, $10\frac{3}{4}$ inches

- 60- 215 **HEXAGONAL POTTERY TABOURET** PERSIA, 13TH CENTURY
Delicate blue, veiled by a light silvery iridescence. In the form of six Gothic arches, an old motif of Persian and Mesopotamian architecture. Refined proportions.

Height, 8 inches; diameter, $9\frac{3}{4}$ inches

- 100- 216 **LARGE POTTERY PLATE** RHAGES, PERSIA, 13TH CENTURY
Boldly decorated with radiant cobalt blue stripes alternating with very elegant arabesque motives on white. An effective specimen in an excellent state of preservation.

Diameter, $11\frac{3}{4}$ inches

- 165- 217 **POTTERY BOWL** RHAGES, 13TH CENTURY
A bowl of simple and dignified form, glazed in beautifully shaded turquoise, the bottom with radiating iridescence in unusually lovely green and purple tones. Decoration of sketchy, but vigorously executed radiant floral motives in black.

Height, $3\frac{1}{4}$ inches; diameter, 8 inches



[218]

218 **LIBATION BOWL**

RHAGES, PERSIA, 12TH CENTURY

Delightful small piece of much charm. Semi-globular in form on small foot; slight paste covered over with ivory cracked glaze with polychromatic enamel decoration which shows a large floriated arabesque medallion of the same character as the illuminations of the precious religious manuscripts. There is a band which encircles the rim and which contains elaborated Kufic letterings.

Diameter, 6½ inches

[SEE ILLUSTRATION]

219 **POTTERY BOWL**

RHAGES, PERSIA, 13TH CENTURY

A bowl of fine thin potting, decorated with arabesque work of pure and finely balanced design, in cobalt blue outlined with black. Two narrow borders of Neskhi inscription. The inside delicately touched with iridescence. A piece of unusually refined technique.

Diameter, 7 inches

220 **POTTERY BOWL WITH LUSTRE DECORATION**

RHAGES, PERSIA, 13TH CENTURY

A piece of elegant simplicity, with a very subtle color combination of lustre outlined in red on a background of delicate cobalt blue. The outside with a deep frieze of arabesques in refined design. The inside divided by six radiant stripes of lustre. A beautiful specimen.

Height, 4½ inches; diameter, 6¾ inches

221 POTTERY JUG

PERSIA, 13TH CENTURY

120-

Peacock blue, with greenish tints. The body with effective decoration of bold globe motives in black; the neck with a deep band of conventionalized design. *Height, 6 $\frac{3}{4}$ inches*

222 POTTERY PITCHER WITH LUSTRE DECORATION

RHAGES, PERSIA, 13TH CENTURY

110-

The grooves of the melon-shaped body with small, but sketchily indicated floral scroll work in lustre on cobalt blue. The gracefully shaped mouth and neck with similar decoration. Unusual specimen. *Height, 8 $\frac{1}{2}$ inches*

223 POTTERY BOWL

RAQQA, MESOPOTAMIA, 11TH-12TH CENTURY

200-

Rare manganese purple lustre with gleaming touches of cobalt and turquoise blue. The inside decorated with an elaborate composition of Neskhi inscription on a background of leaf and scroll work. Important specimen. From the collection of General Brayton Ives. *Height, 5 inches; diameter, 8 inches*



[224]

[225]

224 POTTERY LIBATION BOWL

RHAGES, PERSIA, 12TH-13TH CENTURY

200-

A bowl of exquisitely refined form and fine workmanship, the mellow ivory glaze partially veiled by rainbow iridescence. Around the rim a frieze of semi-perforated ornament in scroll effect; the edge banded in cobalt blue. *Diameter, 7 $\frac{1}{2}$ inches*

[SEE ILLUSTRATION]

- 160 - 225 **IVORY WHITE LIBATION BOWL** RHAGES, PERSIA, 13TH CENTURY
Very fine and delicate potting. Elegantly formed bowl, standing on high foot. Around the rim a frieze of perforated ornament of scroll design. Edge banded in cobalt blue. Beautifully toned ivory glaze, with slight iridescence. *Diameter, 7½ inches*

[SEE ILLUSTRATION, PAGE 45]

GOTHIC AND ORIENTAL FURNITURE

NUMBERS 226-232

- 226 **LARGE THREE FOLD CEDAR WOOD HAREM SCREEN**

EGYPTO-ARAB

90 - Architectural Arabesque design of elaborately turned perforated wood forming varied pattern of intricate but symmetrical interlacings. The end panels of the screen, each with a small hinged door; the central one with a recessed niche for holding the rose water sprinkler. A work of infinite labour and patience, characteristic of orientals who produced it.



[227]

- 70 - 227 **WOODEN CHEST**

TYROL, 16TH CENTURY

Type of chests made at Saatz, Tyrol. Rectangular, the front decorated with champleve carving of bold Renaissance acanthus scroll work. In the center the representation of a hound pursuing a stag. The bracket base with scroll decoration.

Height, 26½ inches; length, 61 inches; depth, 22 inches

[SEE ILLUSTRATION]

228 OAK SIDE BOARD

ENGLISH, DATED 1735

105- The lower body with two plain square doors with rectangular panels, the upper body receding. Two doors with sunken panels, on either side of a central simulated door forming a central panel with arched top. Overhanging lintel with initials and date, "KR" 1735.

Height, 70 inches; width, 60 inches; depth, 21 inches



[229]

229 CARVED OAK CABINET

NORTHERN FRENCH OR FLEMISH, 16TH CENTURY

225- Rectangular shape, the lower body divided into three compartments decorated with carved Renaissance acanthus panels. In the middle two drawers with similar ornamentation. The upper part again divided into three compartments, the left and right ones being doors with Renaissance masks in relief carving; the central panel with floral motives.

Height, 55 inches; length, 54 inches; depth, 18½ inches.

[SEE ILLUSTRATION]

230 **WOODEN CHEST**

DUTCH, 16TH CENTURY

Characteristic example of Northern European Renaissance. Standing on lion claw feet with energetic profile on top and bottom. Two large drawers at the bottom; above, an arcade with columns of turned wood, Renaissance arches and inlay of floral patterns. Plain top cover. *Height, 26 inches; width, 54 inches; depth, 21 inches*

160-

231 **HEAVY OAK AND IRON CHEST**

TYROLESE

Gothic. Heavy rectangular shape, the whole body of massive oak, bound in heavy iron bands ending in Gothic wrought iron finials. Elaborate lock and hasp of wrought iron. The two bracket feet with Renaissance shell pattern. From the H. Satzka Collection, Vienna.

Height, 34 inches; width, 74 inches; depth, 26 inches

325-



[232]

232 SET OF FOUR CARVED WALNUT CHAIRS

ITALIAN RENAISSANCE, 16TH CENTURY

Sgabello type. High back, two rampant lions with a heraldic castle in the middle surmounted by a large crown. The seat with deep carving, acanthus pattern; the front leg with elaborate Renaissance carving. Mask, ribands and nereids.

[SEE ILLUSTRATION]



[233]

ROMANESQUE AND GOTHIC SCULPTURE

NUMBERS 233-247

233 WOODEN STATUE OF THE VIRGIN

SCHOOL OF AVIGNON, 15TH CENTURY

Primitive sculpture, showing an interesting mixture of Italian and French characteristics. The large blue mantle forms a kind of halo around the Madonna figure. From the Collection of Commendatore Pietro Stettiner, Rome.

Height, 36 inches

[SEE ILLUSTRATION]

160-

234 **WOODEN SCULPTURE**

GERMAN, ABOUT 1500

This little masterpiece must be the work of a Southern German artist. It reveals accomplished mastery of the treatment of the face and body of the boy, as well as of the draperies. It probably represents an angel with raised arms, which formed the base of a pulpit.

Height, 23 inches



[235]

235 **CARVED WOODEN STATUE**

GERMAN, ABOUT 1480

A graceful interpretation of St. John the Evangelist. He is represented with curling hair, falling to the shoulder. Over a dark blue under garment he wears a flowing pink mantle bordered with gold. He holds the scriptures in his hands.

Height, 30¾ inches

[SEE ILLUSTRATION]



[237]

[236]

- 236 **WOODEN STATUE OF ST. PETER** GERMAN, LATE 15TH CENTURY
An excellent work. Realistic expression of quiet energy. The black coat combined with the golden mantle gives a fine color effect. St. Peter is holding the symbolic key and an open book.

Height, 27½ inches

[SEE ILLUSTRATION]

- 237 **WOODEN STATUE OF ST. PAUL** GERMAN, LATE 15TH CENTURY
A charming piece of expressive realism. A prosperous burgher of the 15th century in blue dress and red cloak has posed for the apostle who is represented in the attitude of benediction, holding the Gospels in his left hand.

Height, 25 inches

[SEE ILLUSTRATION]



[238]

238 **WOODEN STATUE OF THE VIRGIN**

GERMAN, ABOUT 1500

Beautiful specimen of Southern German art. The Virgin wears a golden crown and holds a golden scepter in her left hand, while her right arm supports the Christ child, who, in expressive attitude, holds forth the globe of the world in one hand. The Virgin wears a red gown with draped mantle of blue and gold. She is standing upon the crescent moon.

Height, 45 inches

[SEE ILLUSTRATION]



[239]

239 LIMESTONE STATUE OF A FEMALE SAINT

BURGUNDIAN SCHOOL, FRENCH, 15TH CENTURY

500' A figure of naive power. The bowed head is remarkably expressive of resignation and sorrow. The long, waving hair falls below the waist, two locks resting upon the mantle in front. The loose, draped over garment, which almost covers the dress, is looped up over the left arm. The tightly fitting bodice is partly visible in front. Rare and interesting specimen. From the Collection of Alphonse Kann, Paris.

Height, 28½ inches



[240]

240 LIMESTONE STATUE OF VIRGIN AND CHILD

TYROLESE, 15TH CENTURY

A highly interesting Gothic statue. The Virgin is crowned with a large crown formerly studded with stones. The veil falls from the crown and ends in elaborate folds, characteristic of the Gothic art of the 15th century. The child, who is in lively movement, holds the globe, emblem of earth, in its hands.

Height, 47 inches



[241]

241 **STATUE OF THE VIRGIN AND CHILD** ITALY, 14TH CENTURY

An Italian primitive sculpture. Surprising and strange at the first glance, this sculpture attracts by its well balanced distribution of masses and its sonorous polychromy, which is of course reminiscent of the primitive painters of the early Florentine and Sienese schools. The head of the Virgin is simply draped; she wears a robe of dark bluish green; the dress of the Child is deep red. From the Collection of R. Bellini, Florence.

Height, 24 inches

[SEE ILLUSTRATION]



[242]

242 WOODEN SCULPTURE

ITALIAN, 16TH CENTURY

Style of Antonio Begarelli (1497-1565). Representing a female saint in red gown with blue robe falling in loose folds from the shoulder.

Height, 37 inches

[SEE ILLUSTRATION]



[243]

243 MADONNA AND CHILD

FRENCH, 15TH CENTURY

An interesting wooden sculpture of naive, primitive character. The head of the Madonna is slightly bent to the right. The Virgin holds the Child on her lap with her left arm, the right one being stretched out. Seated on a throne and clad in a red robe and blue cloak. From the Collection of Alphonse Kann, Paris. *Height, 38 inches*

[SEE ILLUSTRATION]



[244]

244 STATUE OF THE LION OF SAINT MARK

VENETIAN, 9TH CENTURY

Rare, charming work of plastic art, executed in white marble. The Byzantine influence is quite visible. From the Collection of Giovanni Niccolini, Florence.

Height, 9 inches

[SEE ILLUSTRATION]

245 CARVED POLYCHROME WOODEN FIGURE OF THE VIRGIN
AND CHILD

FRENCH SCHOOL OF THE PYRENEES, LATE 13TH CENTURY

950-
The school of the Pyrenees is of extreme interest, as it shows a mixture of the French and the Spanish style. Spain at that period was reduced to the poor northern provinces, which lived through ardent faith and resisted the invasion of the powerful Arabs from the south. Catalonia at the same time benefited by a richer soil, a milder climate and the Mediterranean trade that connected her with Italy.

In the present charming sculpture we may see the austerity of Spanish art tempered by a gentle, Mediterranean touch. The severity of the form is softened by the charming old polychrome with the traces of gilding. The painting of eyebrows and cheeks indicates the striking note of realism that subsided in Spanish art until the Jesuits took it up as an aid to fervent religious propaganda.

Height, 30 inches

[SEE ILLUSTRATION]



BURGUNDIAN, 12TH CENTURY

850 -

The sculptural art of the 12th century in France creates its great masterpieces in the powerful stone sculptures that adorn the facades of the Cathedrals. The best known types of wooden sculptures of minor size are the representations of the Virgin, seated in hieratic attitude, that come mainly from the mountains, poor and fervently religious province of Auvergne. Subsisting faith developed in this out-of-the-way province a type of art created in the centres of trade and political life, but this sculpture from Auvergne shows to the inquisitive eye a certain rigidity that is unavoidable with an accepted formula, be it of faith or of art. The present sculpture, which comes from an ancient chapel in Autun, belongs to the group of rare sculptures from which the type of Auvergne is derived. To the eye that knows how to see beyond the outer appearance and the imperfections of age, it reveals primitive art at its height; that short moment where keen observation is in perfect union with the inspiration of faith. The rigidity in the posture of the Virgin and the child, shows the tradition of the church and art of the early middle ages, but the treatment of the draperies reveals an extraordinary feeling for subtle rhythm fecundated by the observation of life. As in Egyptian or early Greek sculpture, we feel the limbs of the goddess veiled by the drapery; her hands are expressionistic in the most modern sense. Their grasp on the child is energetic and lively. But the most extraordinary feature is the head. The profile is of strange life-like expression; in the individualistic shaping of the cheek and lips it is reminiscent of archaic Greek sculpture. The throne with the double arcaded arms is an interesting example of mediaeval furniture.

Height, 26 inches

[SEE ILLUSTRATION]





[247]

247 HEAD OF AN ANGEL

FRENCH, 15TH CENTURY

Walnut. Very fine carving, polychromed and gilded. The youthful, beautiful head of the angel is surrounded by flowing curls. Fine specimen of the early Renaissance period. From the Collection of Alphonse Kann, Paris. Red velvet stand. *Height, 8½ inches.*

575-

[SEE ILLUSTRATION]



[248]

ANTIQUE MARBLES

NUMBERS 248-261

- 248 **MARBLE STATUE OF HERCULES** ROMAN IMPERIAL PERIOD
Hercules in traditional pose; good Roman work. Clean unrestored
marble. From the Castellani Collection, Paris.

Height, 18 inches with base

[SEE ILLUSTRATION]



[249]

249 **MARBLE PORTRAIT HEAD**

ROMAN IMPERIAL PERIOD

Over Life Size. Portrait of a Roman emperor probably that of Hadrian. It represents powerful head of a bearded man of middle age with curly hair, in deep relief. The modelling is well executed and is a good representation of realistic plastic art of its period.

[SEE ILLUSTRATION]

250 **HEAD OF A ROMAN EMPEROR**

ROMAN, IMPERIAL PERIOD

Marble Bust. Refined profile with aquiline nose. The head crowned with a laural wreath, symbol of the victorious leader. With marble stand. From the Lord Hope Collection.

Height, 17 inches



[251]

251 MARBLE PORTRAIT HEAD

ROMAN, 1ST OR 2ND CENTURY

Life Size. In excellent preservation and original state of surface which has not been worked on or scratched. It represents a realistic portrait of a handsome young man of the age under twenty. It is not an idealistic portrait but has all the signs of being executed from a living model. This head is not broken off from a statue but appears to have been removed as a complete piece from the body, the sculptor evidently executed the head as a separate piece and placed it on the body. It is seen in many important statues of Greek and Roman periods. From the Castellani Collection, Paris.

[SEE ILLUSTRATION]

252 CINERARY URN

GRECKO-ROMAN EARLY IMPERIAL PERIOD

Marble. Square shape with slightly arched top. Fine relief carving of grape-vines on front surrounding rectangular tablet with the inscription of the name and above the words, D(ivi) M(anibus). Leaf carved side pillars surmounted by masks. Sides with the design of fruit sprays in an urn and birds pecking the fruit.

Height, 9 $\frac{1}{4}$ inches; length, 12 $\frac{3}{4}$ inches; depth, 10 $\frac{1}{4}$ inches



[253]

253 MARBLE TORSO

ROMAN, 1ST CENTURY A. D.

Nude figure of a boy carrying a mantle over the shoulder which is thrown backward. It represents delicate modelling showing mature technique. Surface is veiled by patina which considerably enhances its appearance. From the Castellani Collection, Paris.

Height. 20 inches with stand

[SEE ILLUSTRATION]



[254]

254 YOUTHFUL MALE TORSO PARTLY DRAPED

GREEK HELLENISTIC PERIOD, 3RD CENTURY B. C.

325'- A delicately modelled sculpture of exquisite subtlety; surface unworked upon but suffered slightly by bruises and marks of excavator's pick. From the Castellani Collection, Paris.

Height, with stand, 25 inches

[SEE ILLUSTRATION]

255 MARBLE TORSO

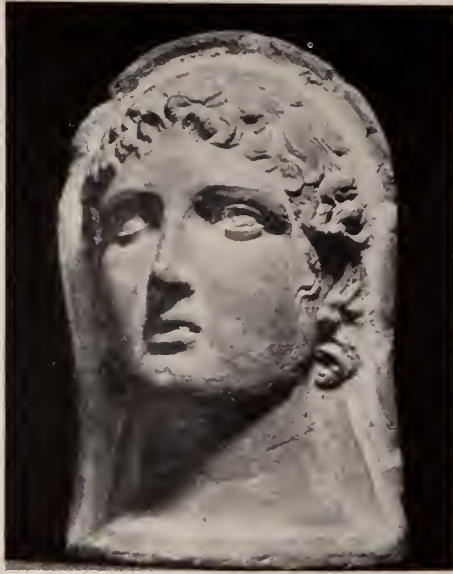
GRECKO-ROMAN, 2ND OR 1ST CENTURY B. C.

650'- Youthful figure of an athlete. Fine modelling and beautiful patina of the marble. Excellent specimen. On black marble base. From the Enrico de Kunert Collection, Venice, Italy. *Height, 20½ inches*

256 MARBLE HEAD

HELLENISTIC, 3RD OR 2ND CENTURY B. C.

450'- Over life size head of a female divinity. Graceful inclination of the head, which shows classic, simple lines. Wavy hair, tied in a knot and crowned with a diadem. *Height, 20 inches*



[257]

257 **POLYCHROME TERRA COTTA PORTRAIT**

1ST CENTURY

A life size portrait bust of an exceedingly beautiful young woman; veiled over her curly black hair, tresses of which fall upon her temples and behind her ears. A somewhat serious if not sad countenance with a dignity and bearing of a queen. It is full of the spirit of the antique and at the same time is engaging as it conveys certain human element and life as though we are in the presence of a notorious belle of Latin race, proud and serene.

[SEE ILLUSTRATION]

450-



[258]

258 LIFE SIZE MARBLE HEAD

GREEK HELLENISTIC, 3RD CENTURY B. C.

350 - It presents head of a boy with abundant hair, the tresses of which fall over the neck. The head is probably of youthful Dionysos. The sculpture is executed with great delicacy and subtlety of modelling; no restoration, the surface is untouched and unworked over. Bruises, being marks of excavators pick visible. From the Collection of Charles Demotte, Paris.

[SEE ILLUSTRATION]

259 STATUE IN PARIAN MARBLE

1ST CENTURY B. C.

700- This is one of the most complete of the Sculptors' work that has come down to us from the Mediterranean civilization of old. (Only the right hand is wanting and a few pick marks of the excavator apparent). The surface is otherwise absolutely intact and not worked on. An interesting patina veils the entire surface. It presents a youthful Bacchanalian figure in nude standing by the trunk of a tree upon which vine clings a Salamander. The jovial youth is shown in the attitude of clanging the symbols while keeping time by his outstretched left foot upon a musical instrument. From the Castellani Collection, Paris.

Height, 32 inches

[SEE ILLUSTRATION]



260 YOUTHFUL MALE HEAD OF PENTELIC MARBLE

GREEK ATHENIAN, 4TH CENTURY B. C.

750-
Probably from a life size nude statue of a young athlete. An idealistic rendering of pure Grecian work of golden age. Praxitelian in style. It presents a vigorous young man with curly hair. The conception of idealized physical beauty fully realized with a technique of nervous sensitiveness characteristic to masters of plastic art of Greece in its golden age. Surface not scratched and no restoration defects visible. From the Collection of Charles Demotte, Paris.

[SEE ILLUSTRATION]



261 LIFE SIZE TORSO OF APHRODITE OF PENTELIC MARBLE

GREEK HELLENISTIC ART, 3RD CENTURY B. C.

1100 -
The marble is of transparent best alabaster quality reminiscent to semi-precious stones. The sculpture is of the same type, but larger than, the statue from OSTIA in the British museum (B. M. Catalogue of sculpture, vol. 111 P. 29, No. 1577), other replicas not on record. The Goddess is in attitude of disrobing to enter the sea. The subject is an adaptation of Praxiteles' famous Aphrodite, known as the most famous statue of the golden age and the standard of womanly beauty. The freedom of treatment of the form and the restraint shown in achieving the idealistic physical beauty places his sculpture among the originals of the same traditional subject. Torso shows upper part of body, limbs missing; surface unworked upon and unrestored. From the Castellani Collection, Paris.

[SEE ILLUSTRATION]



RARE EXAMPLES OF CERAMIC ARTS FROM PERSIA

INCLUDING LARGE URNS OF

EARLIER PERIODS

NUMBERS 262-285

262 PURPLISH BLUE POTTERY VASE

RHAGES, PERSIA, 13TH CENTURY

200-
The thin film of golden iridescence, which partially covers the rich blue of the glaze produces an extremely rich, yet subtle effect. Simple globular shape, on low foot; short neck, widening towards the shoulder.

Height, 6½ inches

263 POTTERY EWER

RHAGES, PERSIA, 13TH CENTURY

185-
A rare type with lustre decoration on deep cobalt blue. The large globular body with a bold design of four circular medallions, each with the figure of a seated woman "en reserve". A specimen of unusual interest, in an excellent state of preservation.

Height, 11 inches

264 RARE LAPIS BLUE POTTERY JUG

RHAGES, PERSIA, 12TH CENTURY

225-
Very interesting and beautiful specimen, the deep blue glaze with rich color of lapis lazuli. Especially unusual is the mouth in the form of a human head, the features modeled in relief. The finely modeled globular body is joined to the neck by a straight, slender handle. Fine golden iridescence.

Height, 7½ inches

265 RARE POTTERY JUG

RHAGES, PERSIA, 12TH CENTURY

175-
A mate to the preceding, save that the entire body is covered by a beautifully variegated iridescence, with rainbow tints.

Height, 7½ inches

266 LARGE POTTERY BOWL

SULTANABAD, PERSIA, 13TH CENTURY

550-
A glowing combination of cobalt blue and black, partially veiled by a light silvery iridescence. The inside of the bowl is decorated with interlaced medallions filled with floral motives. The outside bears a narrow frieze of Neskhi inscription followed by a wide band of sketchy floral motives. An important specimen of unusually large size, and exceptional richness of color. Exhibited at the Munich Exhibition of Mohammedan Art, 1910.

Height, 5 inches; diameter, 11¼ inches



[267]

267 POTTERY BOWL WITH POLYCHROME DECORATION

RHAGES, PERSIA, 13TH CENTURY

The Sultan entertained by a musician. The figures are on an unusually large scale, while the coloring is as striking and vigorous as the design. The garments and background are impressionistically indicated in cobalt blue, red and turquoise green, accented by relief outlines of white.

Height, 3¾ inches; diameter, 8½ inches

[SEE ILLUSTRATION]

900-

268 RHAGES POTTERY JUG

PERSIA, 13TH-14TH CENTURY

125-
Unusual and beautiful specimen, glazed in an extremely rich deep purplish blue glaze. The body covered with two wide frieze of fluting, which stop short slightly above the unglazed foot. Wide flat shoulder; with underglaze floral motive, cylindrical neck with interesting and unusual decoration of ring motives in relief. Flattened handle.

Height, 11½ inches

269 TURQUOISE BLUE POTTERY BOTTLE

RHAGES, PERSIA, 13TH-14TH CENTURY

225-
Rare and beautiful specimen. Globular body with tall fluted neck ending in cup-shaped mouth piece. The body with extremely interesting relief decoration of four hunters on horseback with lances, arrows, etc., pursuing a lion, the whole on a background of delicate arabesque scrolls. On the shoulder of the vase a relief frieze of quatrefoil motives.

Height, 10½ inches

270 POTTERY EWER

RHAGES, 13TH CENTURY

200-
A rich harmonization of cobalt blue, terra cotta and gold, accented by touches of white. All-over decoration of patterned stripes widening toward the foot. Fine mottlings of rich turquoise produced by the running of the cobalt glaze inside the neck. Rare specimen. From the Collection of General Brayton Ives.

Height, 8¾ inches

271 POTTERY BOWL WITH POLYCHROME DECORATION

RHAGES, PERSIA, 13TH CENTURY

200-
Very subtle color harmony of unusual turquoise green, black and terra cotta, with touches of white and light blue. Very intricate, but exquisitely balanced pattern of interlaced arabesques. Rim with conventionalized Cufic inscription. Important specimen.

Height, 3¾ inches; diameter, 8½ inches

272 LARGE POTTERY BOWL

RHAGES, PERSIA, 13TH CENTURY

215-
Unusually delicate potting for a large specimen; decoration of great beauty and refinement. The inside shows four stags gazing backward, alternating with four slender, feathery trees of very delicate design, the whole being similar to subjects found in 13th century miniatures. The delicately tinted iridescence gives added beauty to this important specimen. Exhibited at the Munish Exhibition of Mohammedan Art, 1910.

Height, 4¾ inches; diameter 9¼ inches

273 POTTERY JAR

SULTANABAD, PERSIA, 13TH CENTURY

135- Powerful bulging shape. The body with a wide frieze of underglaze decoration in cobalt and light blue, almost covered by a thick golden iridescence.

Height, 8 $\frac{1}{4}$ inches



[274]

274 TURQUOISE BLUE POTTERY JAR

RHAGES, PERSIA, 12TH-13TH CENTURY

200- This very interesting piece, with its intense color and powerful form, is decorated with a wide frieze of unusual character, showing Sassanian influence. Against a back ground of graceful arabesque scroll work are seen six medallions, each bearing two human headed birds, a favorite motif in Sassanian art. Straight neck, with a handle at each side.

Height, 13 inches

[SEE ILLUSTRATION]

275 **SULTANABAD POTTERY JAR** PERSIA, 13TH-14TH CENTURY

130 Gracefully shaped ovoidal body, glazed in a brilliant turquoise blue, of which only a few glimpses occur through the thick film of golden iridescence. Four flattened ribbon like handles connect the short neck with the sloping shoulder. Interesting and decorative specimen.

Height, 16 inches

276 **POTTERY JAR** SULTANABAD, PERSIA, 13TH-14TH CENTURY

135 Inverted pear shaped body, with four flat handles joining the neck with the shoulder. Greenish blue glaze, with very interesting variations in tone produced by the film of iridescence with its rainbow like coloring.

Height, 16 inches

277 **LARGE POTTERY JAR** PERSIA, 13TH-14TH CENTURY

275 Rich golden iridescence forms mottlings of exquisite color over the intense turquoise glaze of the ovoidal body. Short neck, widening to the sloping shoulder. Four flat handles. *Height, 16½ inches*

278 **POTTERY JAR** SULTANABAD, PERSIA, 11TH-12TH CENTURY

350 Globular body on short tapering foot. Very fine iridescence almost veils the exquisite turquoise of this piece. Six short handles join neck and shoulder. Fine specimen, of the Zendjan type.

Height, 17 inches

[SEE ILLUSTRATION]

279 **SULTANABAD POTTERY JAR** PERSIA, 11TH-12TH CENTURY

250 Rich contrast between the thick film of golden iridescence and the gleaming turquoise glaze. Excellent specimen of the type excavated at Zendjan. Pear shaped body on truncated foot. Short neck, joined to the shoulder by five flattened handles. *Height, 16½ inches*

[SEE ILLUSTRATION]

280 **SULTANABAD POTTERY JAR** PERSIA, 13TH-14TH CENTURY

425 Unusually brilliant turquoise blue glaze, whose richness of color is enhanced by the partial iridescence. Truncated pear shape, decorated just below the shoulder with festooning in relief. Five flattened ribbon handles join neck and shoulder. *Height, 14 inches*

[SEE ILLUSTRATION]



[279]

[280]

[278]

281 IMPORTANT GREEN GLAZED POTTERY JAR

SASSANIAN, 5TH-6TH CENTURY

150- Rare type. Powerful shape, the ovoidal body having two long handles connecting mouth and shoulder. Deep green lead glaze, with stamped relief decoration forming a frieze around the body at shoulder height. This decoration consists of a series of medallions each bearing the primitive representation of a lion, as seen in the Sassanian textiles.

Height, 19 inches

282 LARGE POTTERY JAR PERSIA OR MESOPOTAMIA, 8TH CENTURY

300- Ovoid body; truncated base. Low neck, with bands of incised ornamentation. Covered with a translucent greenish glaze with splashes of dark green glaze. Partly iridescent. This piece is to be assigned to the Samarra period, on account of the quality of the glaze and the characteristic soap like touch of the unglazed pottery on the bottom. Very rare specimen.

Height, 29 inches

- 283 **POTTERY JAR** PERSIA OR MESOPOTAMIA, 8TH-10TH CENTURY
Ovoid body; truncated base. Decorated with friezes of incised straight and undulated lines, also with straight and undulated barbotine ribbon. Very beautiful and rare bluish green glaze. Unusually fine specimen. *Height, 26½ inches*

284 **GLAZED EARTHENWARE GLOBULAR VASE**

PARTHIAN, 5TH CENTURY

- 700 - Fashioned symbolizing power and strength; covered over with crackled glaze of deep turquoise-blue. The interior glazed in brownish black. The material of the paste is extremely dense reminiscent of the material of the potteries of China of the Wei period. *Height, 25 inches; diameter, 28 inches*

285 **GLAZED EARTHENWARE URN**

PERSIA PARTHIAN PERIOD, ANTERIOR TO 5TH CENTURY

- 1400 - A magnificent piece of pottery of unusually large size but exceedingly graceful in form. Fashioned with restraint, symmetry and balance. Profound green glaze evenly distributed and partly veiled by iridescence. The massive cylindrical neck terminates with a projected band of ribbed decoration followed by a series of friezes of incised zig-zag decoration. The upper half of the body undecorated; the lower half encircled with motives in Barbotine technique. *Height, 42 inches*

IMPORTANT PANELS OF ENAMELLED TILES

AND A PAIR OF DOORS DECORATED

WITH MINIATURE PAINTINGS

FROM HISTORICAL PALACES OF SAFAV KINGS

OF PERSIA

NUMBERS 286-291

- 286 **FIELD OF TEN "DAMASCUS" TILES** ANATOLIA, 16TH CENTURY
A large vase out of which grows a beautiful bouquet of Turkish flowers; iris, zinnia, carnations, hyacinths, etc. Framed. *Height, 44 inches; width, 17½ inches*



[287]

287 **PANEL COMPOSED OF 24 POLYCHROME ENAMELED TILES FORMING COMPLETE PICTURE** PERSIA, ISPAHAN, 18TH CENTURY

1450-
Lemon yellow field, decoration in green, varying shades of blue, aubergine and tan. The theme presents Sultana leisurely seated on divan attended by a youth who offers ablution. Pomegranate and diverse fruit scattered about, Number of elegant young ladies seated partaking of fruit; the picture depicts Persian summer afternoon when the ladies assemble following their daily slumber. Spandrels on either side in blue of Lapis Lazuli tone, decorated in yellow, green, black, aubergine with white reserve showing elaborate arabesqued and floriated scrolls. A border of green field envelopes the whole and contains a continuing key pattern in tan with patches of dark blue.

Size, 4 feet 10 inches x 3 feet 3 inches

[SEE ILLUSTRATION]

288 **PANEL COMPOSED OF 24 POLYCHROME ENAMELED TILES FORMING COMPLETE PICTURE** PERSIA, ISPAHAN, 18TH CENTURY

1650- Blue field of tone of Lapis-Lazuli, decorated in yellow, tan and varying shades of green. The theme is presentation of two princes seated on a balcony, attendants, cup bearers and a pair of young dancing ladies performing dances to the accompaniment of music. Spandrels on either side in yellow decorated in blue, green with white reserve, show elaborate floriated arabesqued motifs enclosed in a narrow border of green field, key fret continuing pattern in yellow and tan with touches of brilliant blue.

Size, 4 feet 9 inches x 3 feet 3 inches

289 **PANEL COMPOSED OF 18 ENAMELED POLYCHROME TILES FORMING COMPLETE DESIGN**

PERSIA, ISPAHAN, 17TH CENTURY

2100- Formerly one of the principal mural decorations of the pavilion known as the HASHT-BAHIST (Eight Paradises) built by Shah Suleiman (1670) once a masterpiece of creative art of Safavid dynasty.

Blue field of lapis-lazuli hues; decoration yellow, varying shades or green, black, aubergine with white reserve. The picture shows two horsemen facing each other, one with long spear the other with bow. The trunk of a huge tree stands in between, blossomed branches of which cover in abundance the whole upper portion of the field and fall over the heads of the cavaliers. Nightingales perched on the boughs of the trees in opposite direction on each side of the picture. The suggestion of landscape ingeniously conveyed by the profusion of scattered shrubs in colors, daring and impressionistic, but amazingly harmonious. The genius of Persian designer in his unrivaled capacity of filling the space manifests itself in this work of decorative art.

Size, 4 feet 10 inches x 2 feet 5 inches

[SEE ILLUSTRATION]



290 SPANDREL COMPOSED OF ABOUT 48 ENAMELED POLY-
CHROME POTTERY TILES FORMING COMPLETE PICTURE

PERSIA, 16TH CENTURY

Removed from the Pavilion of Chahal-Sitan "Hall of Forty Pillars," the famous veranda and throne room of Shah-Abbas, the I Ispahan. The field is in ivory white, decoration in lemon yellow, tan, blue varying shades of green with black outline emphasized by incision on the paste and in slight well defined relief.

It depicts an episode chanted by Firdusi in his poem, SHAH NAMA (EPICS OF KINGS) illustrating the scene where BAHRAMGUR, the hero, "slays the Demon". The hero clad in full armor mounted on his blue stallion shown piercing through the head of a Chinese dragon with his mighty spear. The Dragon coiling from the hind of the horse over the shoulder of the hero and enveloping the shoulder and front legs of the horse, thus forms a circle as his fierce head comes in contact with his tail. The unknown artist who has given interpretation to this poetic subject succeeded to coordinate the parts of the subject into a rhythmic whole, creating a masterful decorative effect, rarely, if ever seen, in the degree of excellence, as this representation affords. The background stands for a landscape in Persian pictorial art, with blossoming trees of all kinds and in many colors. There are two youths seen climbing up a tree in fear and terror and the birds in pairs look on in astonishment. The scene is repeated on either side with conscious care but not mechanical precision. Exhibited at Pennsylvania Museum, Philadelphia and Art Institute of Chicago.

Size, 11 feet 8 inches x 4 feet 6 inches

[SEE ILLUSTRATION]



291 PAIR OF PALACE DOORS

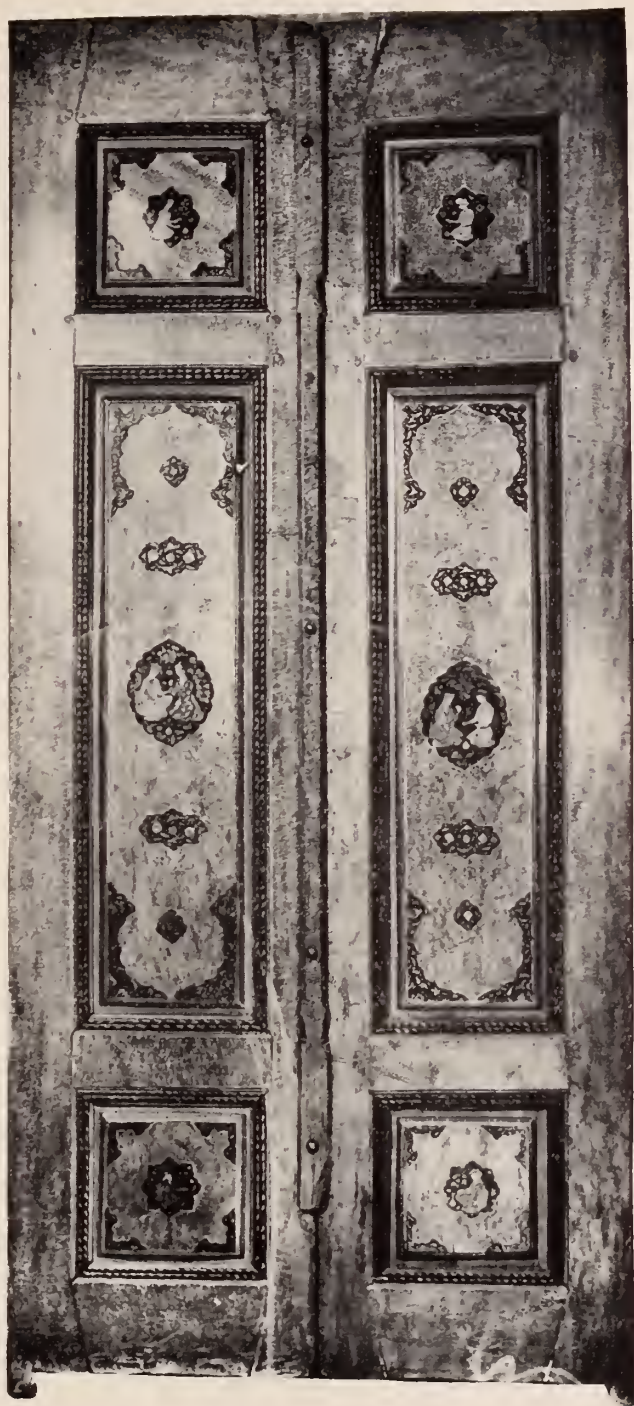
PERSIA, ISPAHAN, 16TH CENTURY

1700 -
Removed from the pavilion of CHAHAI-SITUN "Hall of Forty Pillars", the famous veranda and throne room of Shah-Abbas the great. Executed in great delicacy and refinement from apple tree wood. Each contains an oblong central panel and two smaller panels in square shape, lacquered and painted in gold dust as background upon which spandrels, panels and medallions in black symmetrically placed enclose minutely drawn floral and arabesqued scrolls in gold, green and red pigment. The principal medallion on the central panel shows on one wing the Shah Abbas himself in the prime of life seated in company of a princess. On the other wing the corresponding space is occupied by a young couple, the lady holding in her arm a tambourin.

The Panels above and under the central ones are occupied with simple seated figures alternately men and women in leisurely attitude with cup in hand. The representations which might more appropriately be called miniature paintings are undubitably by the brush of one of the most famous court artists that were held in highest esteem by the monarch himself and envied by the lords of distant friendly oriental courts. The simplicity and refinement of the scheme of decoration points to high technical talent and culture. It is thought to be a mature work of Sultan Muhammad, one of the greatest court painters of the Safavid Kings who lived to the reign of Shah-Abbas I. Companion Doors at University Museum, Philadelphia.

Height, 6 feet 6 inches

[SEE ILLUSTRATION]



RARE EXAMPLES OF ORIENTAL FABRIC

NUMBERS 292-296

292 BROCADE DIVAN CUSHION

NORTHWESTERN PERSIA, 17TH CENTURY

1/50- Peacocks grouped on both sides of the tree of life, singing birds among flowery stems and central medallion with various floral ornaments, display an array of gay colors on the blue background of this charming and rare fabric.

Length, 42 inches; width, 28 inches

293 HISTORICAL SILK AND GOLD FABRIC OF SUPERB QUALITY

PERSIA, 15TH CENTURY

1/50- Collectors of Near Eastern fabrics are only acquainted with this type by the fragments that escaped vicissitudes of the country where they were produced. An example as large and sumptuous as the one shown here is not known to exist in the western world.

It represents a hanging which was made for specific purpose to adorn the shrine of "AMIRS" who in this particular case was a direct descendant of Muhammad, as the emerald green field of the piece is permitted for none but such a personage.

Heavy double warp silk in emerald green. The pattern shows repeated zig-zag medallions enclosing caligraphic inscriptions in ivory white, red and gold which in this case is turned to great decorative scheme of religious sentiment. The Caligraphic effort which is so highly esteemed by Orientals has here attained highest perfection. Names of God and Muhammad repeated in gold lettering; the remaining are quotations from the Koran in original Arabic.

[SEE ILLUSTRATION]

Size, 12 feet x 2 feet 8 inches



294 ROYAL STANDARD IN SILK AND SILVER THREAD

ARAB ART, 17TH CENTURY

This magnificent fabric of delicate weaving presents a complete banner symbolizing the religious and temporal authority of the great Sultans of Turkey of old. With the exception of Imperial Ottoman Museum at Stamboul, Constantinople and the Imperial Treasury, no specimen of this kind is known to exist in museums.

600- Faded emerald green field symbolizing the Khaliphate or succession of Muhammad the Prophet. Border field and the cartouches on the center in red, symbolizing warfare. The border is woven in gold and silver thread depicting in amazingly free Arabic lettering, quotations from the Koran encouraging the faithful for the use of sword for the purpose of bringing the nations under the sway of Muhammadan faith. On the field the principal cartouches enclose inscriptions of similar character quoting the names of immediate successors of Muhammad and veterans (GHAZI) who shed their blood to further the cause. There are pendant Mosque lamps scattered on the field symmetrically and containing exquisite caligraphic inscriptions conveying messages from the Koran. Ornaments symbolizing whirling fire make a fitting complement of the great decorative scheme of the designer. Exhibited at the Museum of Fine Arts, Boston, 1910. From the Frank Gair Macomber collection.

Length, 30 inches; width, 27 inches

[SEE ILLUSTRATION]

295 REMARKABLE SILK BROCADE HANGING

DAMASCUS, SYRIA, 16TH CENTURY

1100- Such hangings were used in the mosques and as covers for the tombs of the Imams, as is indicated by the prayer niche motif. The present specimen is one of the finest existing. The design shows in a frame of repeated conventionalized flowers in green and white, a center field with an elaborate prayer niche, while the arch of the niche has beautiful naturalistic flowers on a gold ground. The field of the niche deep red with elaborate columns, similar to those of the Byzantine churches, with a suspended mosque lamp and acanthus spirals of half Byzantine character. From the Collection of Isaac D. Fletcher.

Length, 6 feet 2 inches; width, 3 feet 8 inches



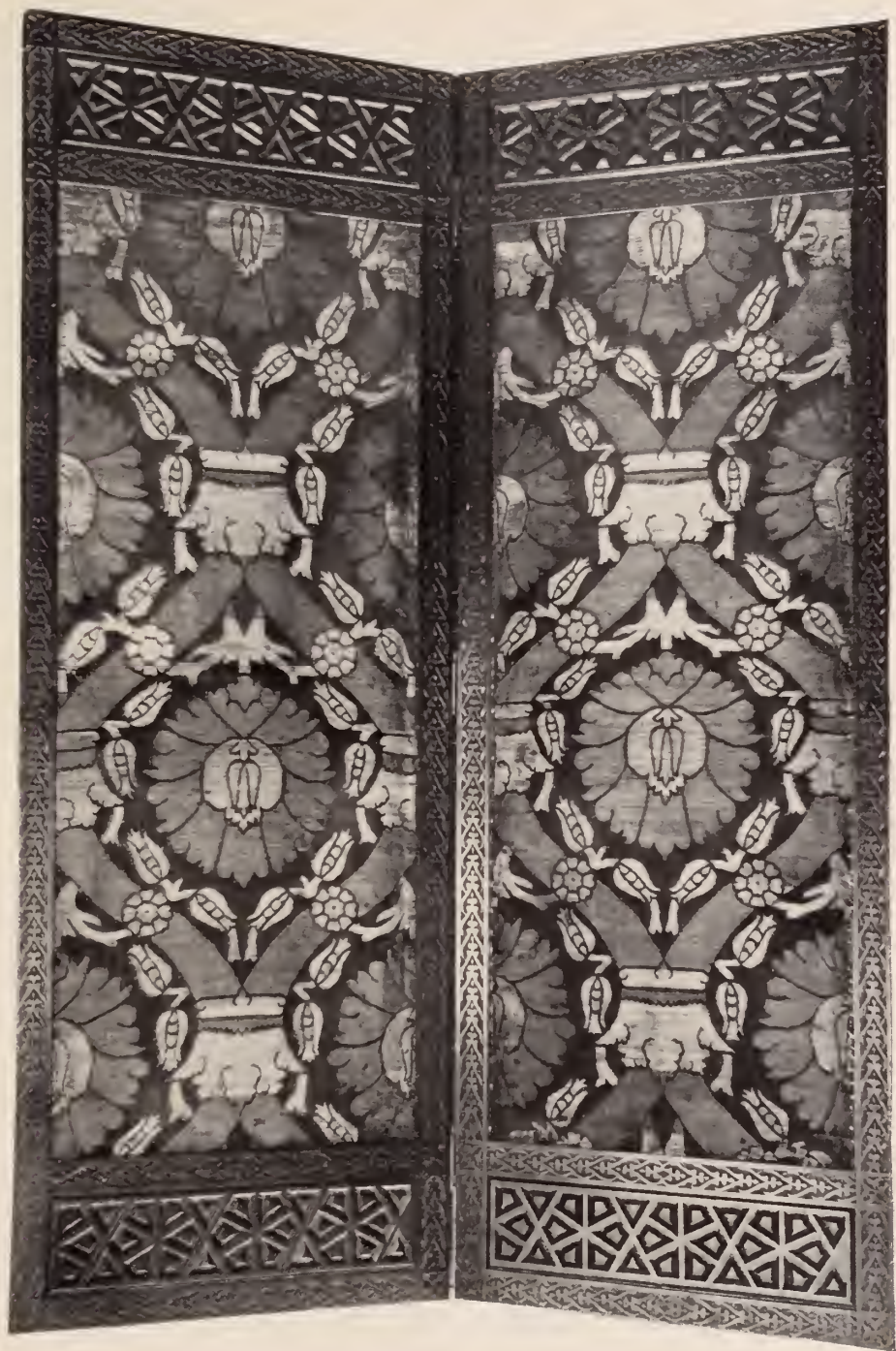
296 TWO ORIENTAL GOTHIC VELVET PANELS

ANATOLIA, 15TH CENTURY

1100 - Gold and silver thread, very fine bold design of a type which was adopted by Venetian weavers showing large ogives in gold and silver thread in yellow and white, crowns at the meeting place of the ogives large palmette flowers in the centre of the ogives, a profusion of turkish rosebuds and flowers scattered in between. Red velvet background. Same pattern as Falke, Seiden-weberei. Mounted as two fold screen in oriental walnut frame. From the Demotte Collection.

Size, per panel, 2 feet x 5 feet 1½ inches

[SEE ILLUSTRATION]



TAPESTRIES

NUMBERS 297-300

297 **TAPESTRY**

FLEMISH, 16TH CENTURY

950 - Heroic or mythological scene, probably inspired by Homer or Virgil. Two heroes have been engaged in a fight, one of them, evidently the victor, standing to the left, holding the helmet of the vanquished enemy in his hand, his followers behind him. To the right an encampment with warriors and women in the foreground, among whom is a princess, appears pre-eminent. The sky is delicate light blue and turquoise; to the upper right, the vanquished hero carried away to safety by a goddess (perhaps Aeneas and Dido). The border with floral Renaissance pattern, showing in the middle of the stripes circular medallions with winged hearts and sunbursts.

Height, 9 feet 3 inches; width, 9 feet

298 **TAPESTRY**

FLEMISH, LATE 16TH CENTURY

1200 - Heroic or mythological scene. An Oriental queen, seated on the throne with two attendants in garments behind her throne, holds a ring in her left hand, a scepter in the right. She seems to offer the ring to a god standing on a cloud, who appears to her in the form of a young warrior. To her left kneels another hero, holding an olive branch in his left hand, whose words to the queen seem to have been suddenly interrupted by the appearance of the god. Border partly Renaissance pilasters and cartouches, intermingled with flowers, partly draperies of flags, crossed flutes and baroque canopies.

Height, 9 feet 8 inches; width, 10 feet 5 inches

299 **TAPESTRY**

FLEMISH, 16TH CENTURY

1800 - Vigorously executed composition of two lions attacking a horse in the forest. The nature background of flowers, shrubs and trees to the right and left is indicated with considerable detail in fine tones of blue and green. The elaborate border consists of fruit, flower and bird motives of excellent realistic design upon an indigo blue ground.

Size, 12 feet 4 inches x 10 feet



[300]

300 VERDURE TAPESTRY

FLEMISH, 17TH CENTURY

A poetic landscape of beautiful old trees with luxuriant summer foliage, lush meadow flowers covering the ground and in the center middle ground an idyllic country manor with a pool in front and surrounded by gardens. Realistic border of tulips, roses and other flowers.

Size, 11 feet x 8 feet 2 inches

[SEE ILLUSTRATION]

2000 -

ISPAHAN VELVET

NUMBER 301

301 ISPAHAN SILK VELVET RUG

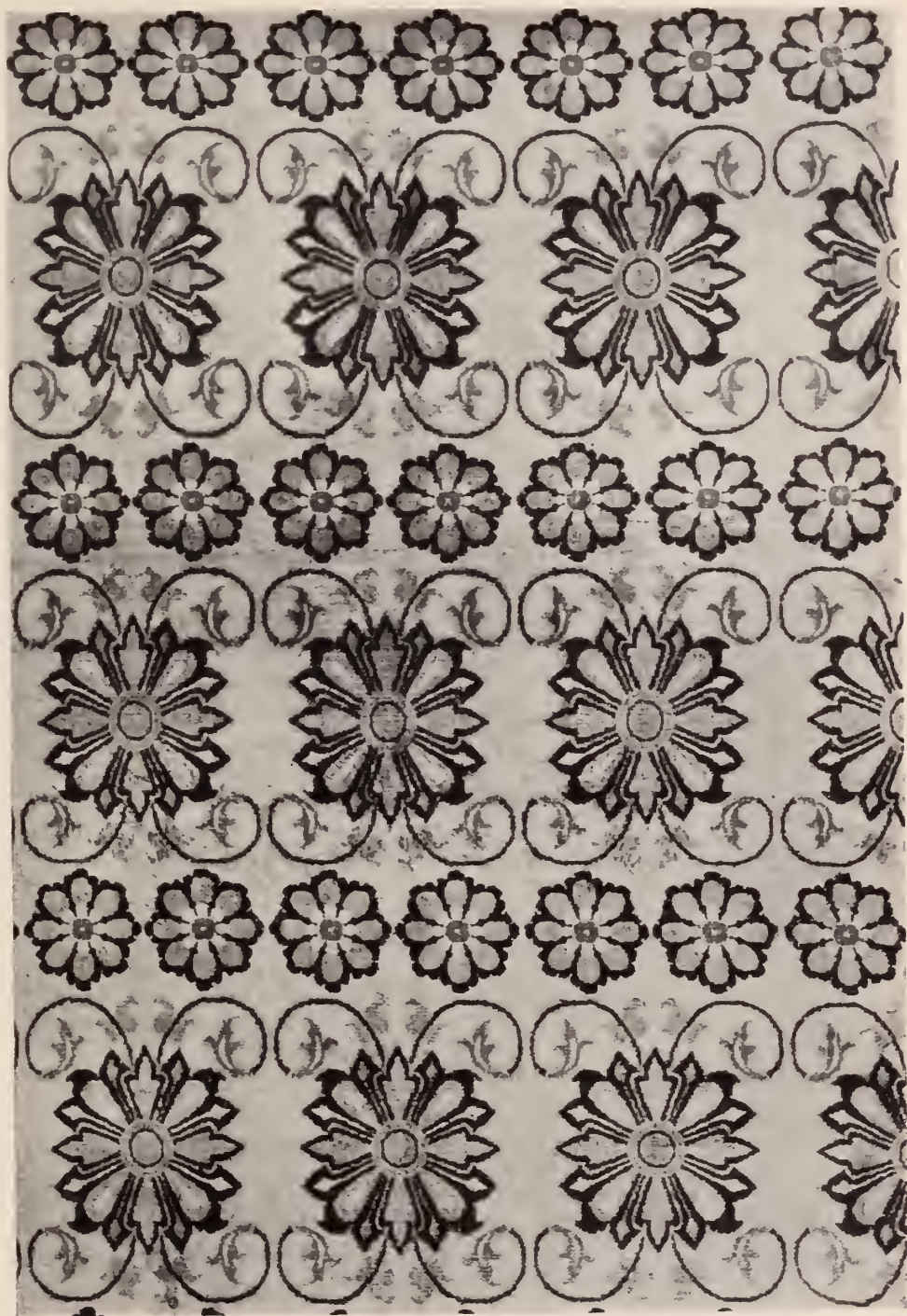
IMPERIAL FACTORY OF SHAH ABBAS, PERSIA, 17TH CENTURY

400-
This charming weaving is a rare example of that noble family of velvets that are rarely seen in the dimensions and the state of preservation as the present example. It derives its motif of decoration from the religious symbols of pre-Muhammadan Persia. The symbols of sun and stars turned here by the imaginative genius of the designer of renaissance into a decorative scheme, subtle and evasive, which defies description.

Double warp, heavy velvet, soft surface. Field champagne, glowing and fluctuating, decoration green, yellow, sky-blue and wine-red.

Size, 6 feet 6 inches x 4 feet 10 inches

[SEE ILLUSTRATION]



SERIES OF RARE ORIENTAL RUGS
CONSISTING OF COLLECTORS PIECES

NUMBERS 302-326

302 KIRMAN LAHVER SADDLECLOTH

SOUTH PERSIA, 18TH CENTURY

150- Very charming rare specimen. Central rosette with cypress trees, birds, etc., on old rose. Deep blue, field with urn and flower design in delicate pastel shades. *Size, 3 feet 11 inches x 2 feet 9 inches*

303 GHIORDES PRAYER RUG

ASIA MINOR, 17TH CENTURY

85- The prayer niche with plain red field and with arch showing conventionalized flowers on pale tan. The border with large sized repeated design of angular Turkish flowers on pale tan.

Size, 5 feet 5 inches x 4 feet 1 inch

304 BERGAMA HEARTH RUG

ASIA MINOR, EARLY 18TH CENTURY

125- Delightful specimen of strong Turkish design and colors. The triple border with strongly conventionalized flower motives in red, purple, blue and green on white background. The arches of the niches with similar flower pattern on green ground. The center field with vivid and effective design of a small red medallion on a blue medallion, and the whole on a crimson ground, accented by small white floral rosaces.

Size, 8 feet 1 inch x 5 feet 1 inch

305 TIBETIAN TEMPLE RUG

18TH CENTURY

425- Soft surface glowing crimson, center field with conventional design of pomegranate tree in yellow with blue fruits. Several borders, one of Nepalese, the other of scepter head and end design. Beautiful example in perfect condition.

Size, 12 feet 4 inches x 5 feet 9 inches

[SEE ILLUSTRATION]



306 KULAH PRAYER RUG

ASIA MINOR, 17TH CENTURY

275-
Very fine and well-preserved specimen. Elaborate border. Seven stripes, alternately black and white, decorated with small flowers, are framed by an outer border and an inner border showing an all-over pattern of small flowers on red ground. The center field with Mihrab niche. The arch of the niche, olive green with red and white all-over carnation pattern, the field buff, framed by carnations.

Size, 6 feet 1 inch x 4 feet 4 inches

[SEE ILLUSTRATION]



307 RARE CASHMERE RUG OF SHIRAZ

SOUTHERN PERSIA, 17TH CENTURY

910- Fine cashmere wool on silk warp, an early and a refined product of the famous looms of Shiraz. The center field with a bold design of cashmere palmettes in diagonal rows on pale tan center field. The main border with octagons ornated with latch hook motives on black ground. Fine knotting of exceptional quality.

Size, 6 feet x 4 feet 5 inches

[SEE ILLUSTRATION]



308 **PRAYER RUG**

GHIORDES, ASIA MINOR, 17TH CENTURY

Triple border, the main border with elaborate rosace and other floral motives, red and blue prevailing on black ground. The arch of the niche with flower branch on blue, the field of the niche plain red with two columns. Very fine example, neat and close weaving. From the Collection of Dekran Kelekian, Paris.

Size, 5 feet 5 inches x 3 feet 9 inches

[SEE ILLUSTRATION]



309 MONGOLIAN SILK RUG PERSIAN CENTRAL ASIA, 17TH CENTURY

Soft flowing surface. Three floral borders on yellow and light blue grounds. Red center with an all-over pattern of straight palmetto leaves, forming squares with conventionalized floral motives in the center. Rare and beautiful example in excellent condition.

Size, 12 feet 8 inches x 8 feet 9 inches

[SEE ILLUSTRATION]



310 PALACE HEARTH RUG

TURKEY, LATE 16TH CENTURY

800' A very fine rug in harmonious bright colors; red, yellow and light blue. This rare type of rug is derived from those Turkish rugs which follow closely elaborate Persian patterns and which are said to have first been made for the palace of the Sultan. The border of the present rug shows lozenge shaped medallions in blue and yellow on Turkish red ground. The center field is mustard yellow and is decorated with three rows of large conventionalized peony flowers. A rug of exactly the same type is in the Fletcher Collection at the Metropolitan Museum. *Size, 6 feet 6 inches x 5 feet 8 inches*

[SEE ILLUSTRATION]



311 INDO-PERSIAN RUG

16TH CENTURY

475-
Very fine specimen. Elaborate border with light tan and deep red bands on black background, intermingled with peony, star flower and arabesque motives. The centre field with small peony and other flowers in an all-over pattern on a deep red ground. From the Collection of Dekran Kelekian, Paris.

Size, 4 feet 3 inches x 6 feet 5 inches

[SEE ILLUSTRATION]



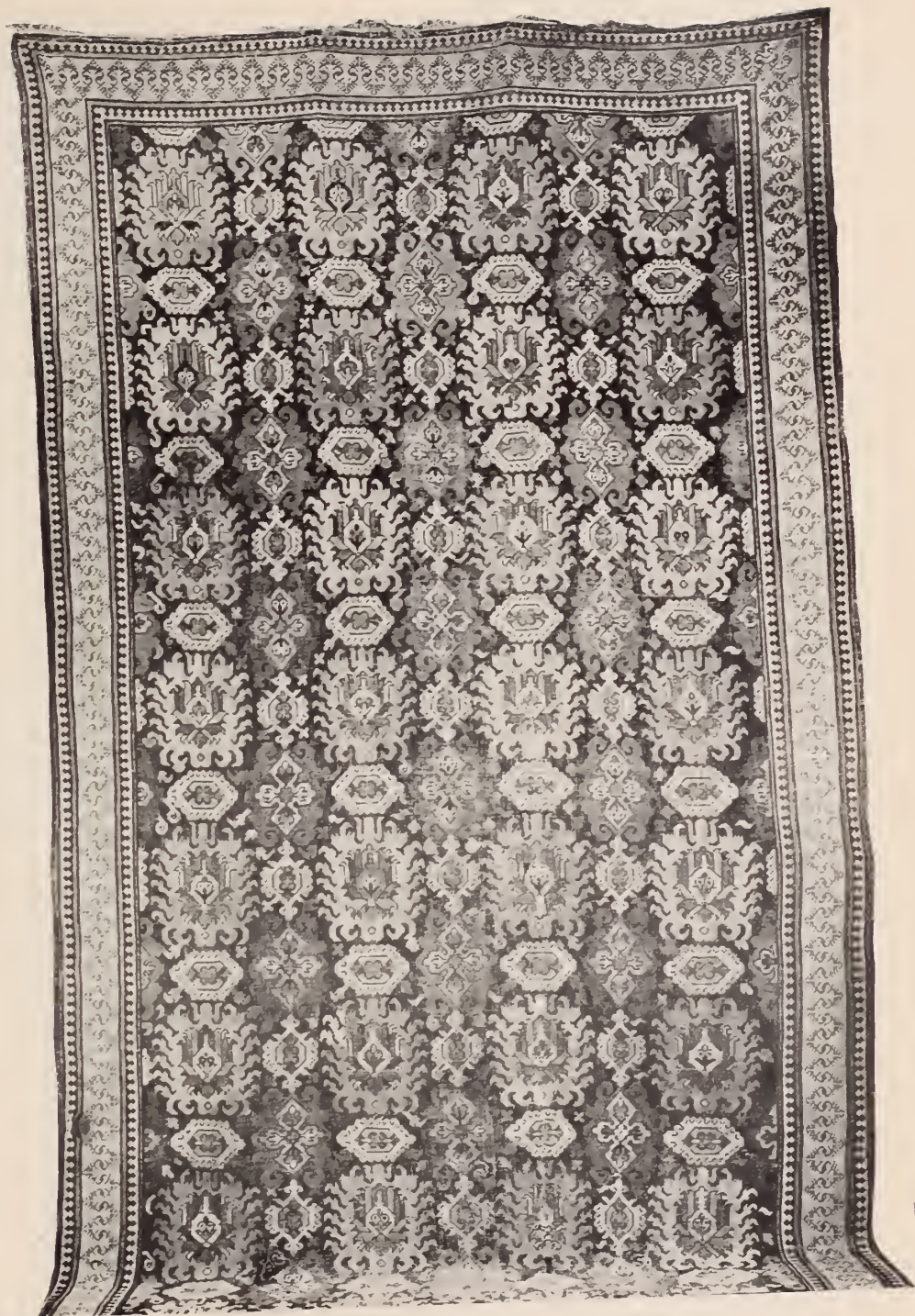
312 EARLY AND IMPORTANT KUBA RUG

NORTH PERSIA, 16TH CENTURY

2200, Main border of delicate scroll work in green on buff, flanked by inner and outer small borders with reciprocated lily pattern in black and white. The center field shows on a deep indigo blue ground a pattern in which large red and yellow peonies of highly conventionalized design, alternate with lozenge shaped and other varied medallion forms. The design is strong, archaic and bold. The rug is a very interesting specimen of this rare and famous type.

Size, 15 feet 9 inches x 7 feet 6 inches

[SEE ILLUSTRATION]



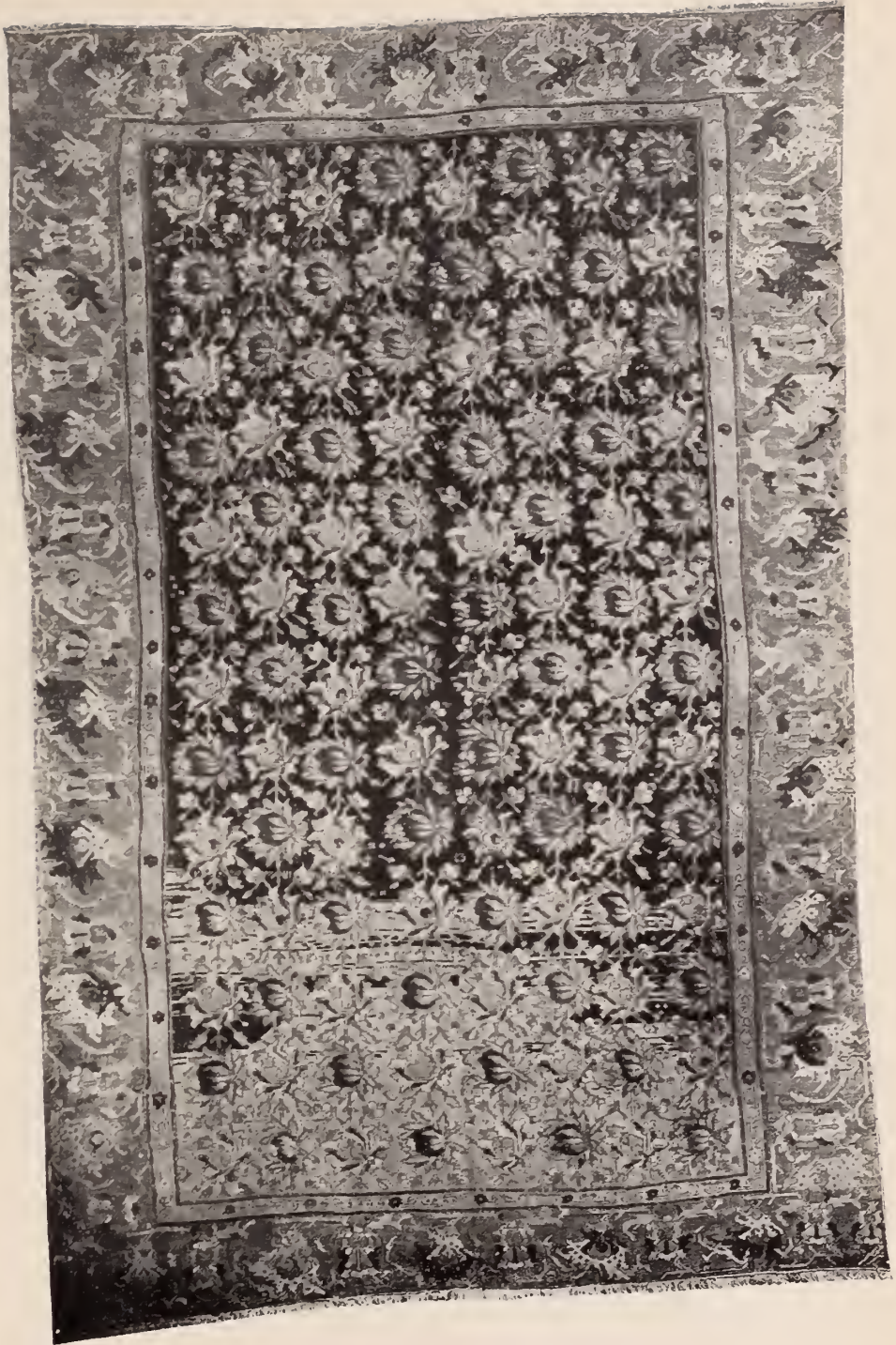
313 HISPANO-ARAB MASJID RUG

16TH CENTURY

750-
Very fine specimen, similar in design to a large rug on deep blue ground in the Ottoman Museum, Constantinople, formerly in the mosque, Djerra-Pasha in Stamboul. Border with a group of flowers in yellow and blue on vivid red. The centre field with a dense all-over pattern of Herat flowers in vivid red, light blue and yellow on deep blue, which at one end of the rug changes into light tan. From the Collection of Dekran Kelekian, Paris.

Size, 8 feet 4 inches x 5 feet 6 inches

[SEE ILLUSTRATION]



314 ROYAL CAMP RUG

NORTH PERSIA, EARLY 16TH CENTURY

220v
A highly interesting and unusual specimen. The center field is a plain wine red while emphasis is laid on the border design showing a broad frieze of horsemen holding hunting falcons with hunting dogs about; the primitive almost archaic treatment of these figures points decidedly to early origin. The simplification of the colorful design on old ivory ground is most interesting and shows strange resemblance to similar motives of early Scandinavian fabrics.

Size, 9 feet x 4 feet 3 inches

[SEE ILLUSTRATION]



315 INDO-PERSIAN KALAMKARI PALACE RUG 16TH CENTURY

4100-
Interesting interpretation of a Persian rug with distinctly Indian features. The main border shows Indian flowers similar to those of the ancient Kalamkari prints, in old gold, attached to blue undulated stems on deep red ground. Inside and outside are smaller borders of undulated floral stems on light tan ground. The centre field is on an extremely rare light blue ground and shows an all-over pattern of curved stems forming lozenges, in the centres of which are diverse flowers, among which can be recognized conventionalized peonies, iris, etc. The delicately subdued colors of this rug form a fine harmony.

Size, 7 feet 8 inches x 15 feet

[SEE ILLUSTRATION]



316 RARE PALACE PRAYER RUG

16TH CENTURY

2500' Western Saracenic or Moorish (Maghrabi) design. This exceedingly beautiful and engaging specimen presents a baffling problem to the expert in determining its origin. Weaving and material used are distinctly characteristic of so-called early Ispahan types while design represents architectural aspect of ancient Moorish Mosques, and is quite different to design of prayer rugs of Asia Minor. Field with a yellow ground designed in a triple arched Mihrab with columns and spandrels filled with varicolored scrolled, serrated and pointed leaves; above is a panel of varicolored trefoil patterning. Inside guard of varicolored rosettes and floral sprays, outer guard of floral scrolls and main border of varicolored flower and leaf zigzags. From the Tolentino Collection, American Art Association.

Length, 6 feet; width, 4 feet 2 inches

[SEE ILLUSTRATION]



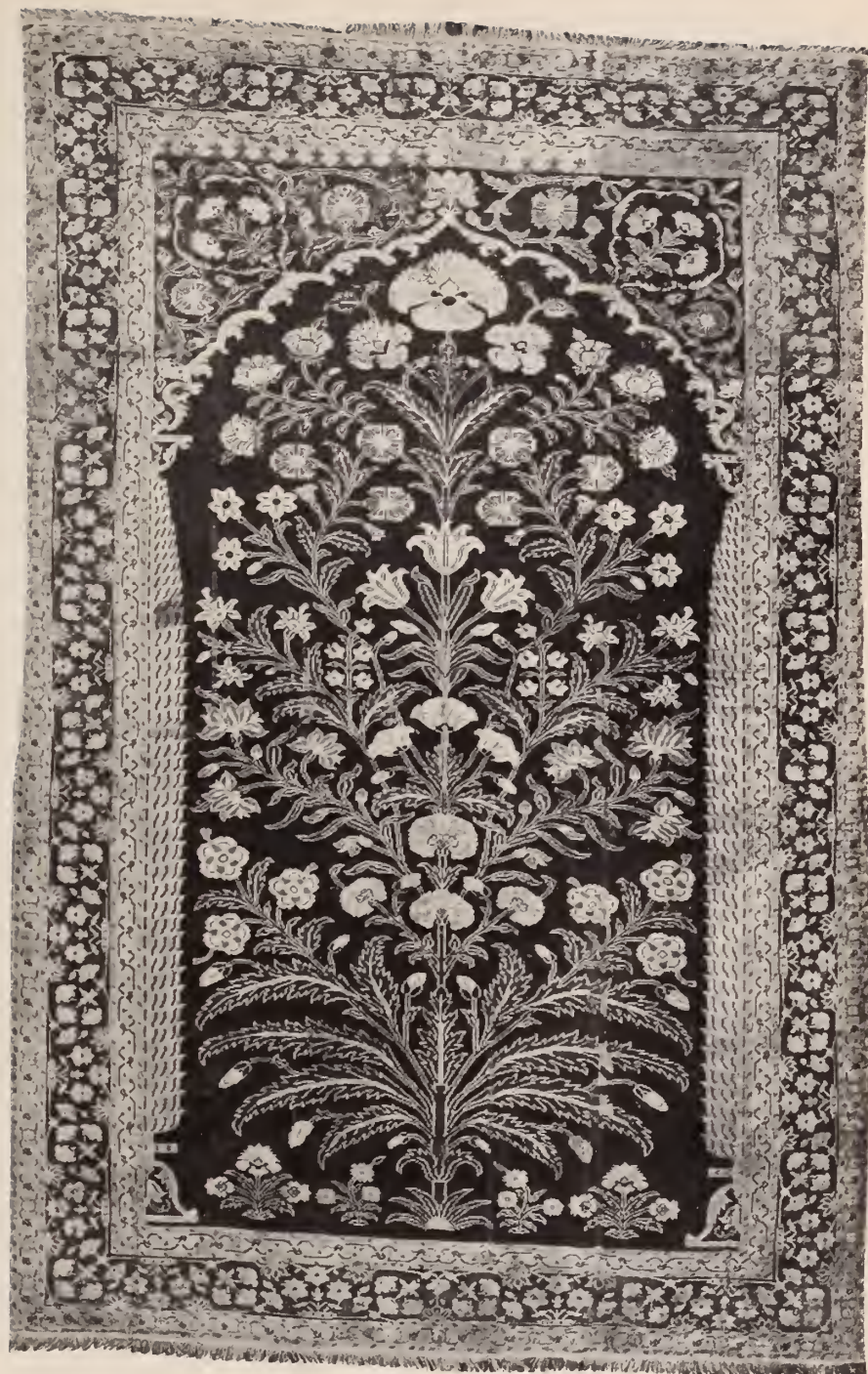
317 **SILK MIHRAB RUG**

SOUTH PERSIA, EARLY 17TH CENTURY

A remarkable rug of double warp and very solid texture of rare quality. A gracefully devised niche with two blossomed columns simulating Cypress tree. Rich mellow blue field woven in paler blue; ivory and touches of red showing growing stem of lilies and carnations. Rare crimson (the color characteristic of court artists of Great Moguls of India) is the field of spandrels, adorned with blue and ivory floriated scrolls and carnations. Main border in blue, decorated with blossomed Arabesque with guards of continuing scrolls in ivory. From the William Salomon Collection, American Art Association.

Size, 5 feet 9 inches x 3 feet 10 inches

[SEE ILLUSTRATION]

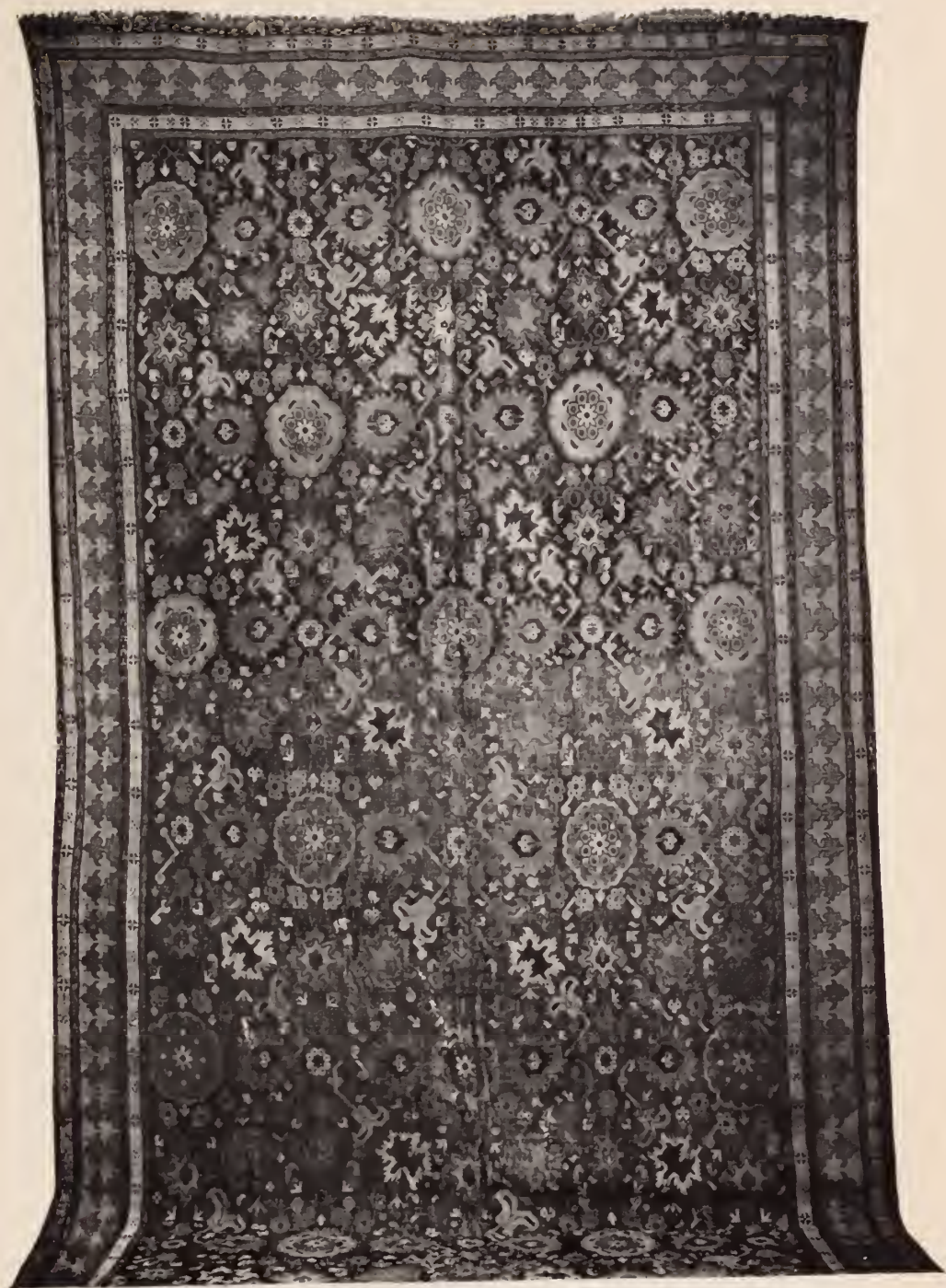


318 KUBA CARPET

16TH CENTURY

2250- Of early type. The border showing the reciprocated lily pattern in red and yellow. The center field shows an all-over pattern of arabesque leaves with conventionalized peony flowers of strong and vigorous design in the middle of each unit. Blue background. Extremely interesting specimen of this type of rug, which successfully carried on primitive traditions. *Size, 20 feet 8 inches x 9 feet*

[SEE ILLUSTRATION]



319 NORTH PERSIAN MEDALLION CARPET LATE 16TH CENTURY

3000 - An exceedingly rare example of noble quality. The repetition of the delightful minute design of the field is skilfully relieved by a bracketed quadrangular medallion with motives in the center around which is woven lattice diamonds with rosette and leaf enclosures; border varied lotus blossoms and angular palmettes; old rose, vermillion and sapphire-blue predominate in the color scheme of the composition. Formerly of the Count Stroganoff Collection, Rome. From the Tolentino Collection, American Art Association.

Size, 17 feet x 6 feet 6 inches

[SEE ILLUSTRATION]



3900- One of the finest early examples in COMPLETE FORM of this most interesting type of 16th century Arabesque carpets the source of which is generally attributed to Asia Minor. It apparently derives its title from the fact that the type has not only been preserved in Muhammadan Mosques but also found in Cathedrals of Spain. The impressive circular medallions were evidently intended to be a fitting complement of domes of places of worship. What is to be considered as the background of the rug is crimson. The design in green and red on deep indigo-blue; the center of the field is divided into three large star medallions showing Arabesque pattern carried out with an amazing sureness of hand. The space in between these medallions is filled with peony flowers and semi-naturalistic lotus and tulips in sapphire blue. There are lateral half-medallions showing Arabesque designs and analogous in style to that of the center medallions but on mellow bluish-green ground. Neat close weaving and fine short texture. *Size, 22 feet 6 inches x 12 feet 6 inches*

[SEE ILLUSTRATION]



321 IMPORTANT AND RARE GARDEN RUG

NORTHWESTERN PERSIA, 17TH CENTURY

4500-
A poetical conception of the Persian rug weaver, being the interpretation of the Persian formal garden. Divided by rectilinear canals and ponds. The outer border on deep indigo blue ground, with its various flower shrubs, suggests the approach to a flower garden. The broad central canal shows conventionalized fish on a zig-zag pattern, indicating waves. Long flower beds with various shrubs on indigo blue surround the canal, while twelve medallions of various color are inserted, on which are flowery maple and almond trees and various other flowers. The rug weaver has expressed with reserved dignity the favorite theme of the Persian garden, which has been a theme of the poets throughout the centuries. Rugs of this type are extremely rare. A very important specimen of this type, formerly in the collection of Vincent Robinson, was reproduced in the Burlington Magazine and in Hawley, "Oriental Rugs," opposite page 60. Another specimen is in the Figdor Collection in Vienna and an imperfect specimen in the Lamm Collection, Naesby, Sweden, was included in the auction of this collection at the American Art Galleries, 1923. These specimens are reproduced by Martin and Bode. Another fine specimen, belonging to the estate of Theodore M. Davis, but incomplete, was on exhibition at the Metropolitan Museum of Art and was reproduced in the catalogue of the rug exhibition at the Metropolitan Museum in 1911.

Size, 11 feet 10 inches x 7 feet 5 inches

322 MONGOLIAN MULTIPLE MIHRAB RUG

PERSIAN CENTRAL ASIA, 17TH CENTURY

450-
This beautiful example is one of those rare rugs which were made to cover the places of honor in the Mosques and donated by the princely families to serve as prayer rug for the members of the family. The number of niches into which such rugs are divided vary therefore according to the number of the members of such families. The present specimen is divided into ten mihrabs by blue key fret in old pink which encloses floral stems of varying patterns in polychrome on different colored backgrounds.

Size, 13 feet 2 inches x 3 feet 4 inches

323 WOOLEN RUG

CHINESE, TURKESTAN, EARLY 18TH CENTURY

225-
Bright and strong color harmony of pleasing colors. Swastika fret border in strong red and blue. Repeated pattern of floral bouquets on the same red ground in vivid colors, yellow, blue and green.

Size, 11 feet 5 inches x 6 feet

324 RARE HEREZ RUG

NORTHWESTERN PERSIA, 17TH CENTURY

The center field with a highly conventionalized repeated tree design showing "Weeping Willows" alternating with blossoming almond trees. An effective design which is seen on rare rugs of the 16th and the 17th century particularly in rugs of the Josheghan type. Ivory-white field. Nine borders, the main border of angular Herati design on vermilion.

Size, 13 feet x 8 feet 7 inches

325 GHIORDES RUG

ASIA MINOR, 17TH CENTURY

Triple border of conventionalized floral motives, the outer one on green ground, the main border on blue. Center field green, with an all-over pattern of small light red, black, etc. rosaces. Elaborate central medallion, with a turquoise center on magenta red ground and conventionalized flowers.

Size, 12 feet x 11 feet

326 KURDISTAN BIJAR RUG

SOUTHERN PERSIA, 1700

Heavy close weave, thick pile. Very fine and mellow color harmony. The center field with four lozenges showing flowers in red and blue on ivory white. The field with all-over design of scattered floral rosettes on purplish brown. Three geometric borders.

Size, 8 feet 3 inches x 3 feet 8 inches

*This catalogue designed by The Anderson Galleries
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